

# FILM REVIEW

**SPECIAL**

Retailer: Please display with the regular monthly issue

**VAL KILMER**  
The man beneath  
the Batsuit

**CHRIS O'DONNELL**  
The Boy Wonder  
with street cred

**JIM CARREY**  
From The Mask  
to The Riddler

**NICOLE KIDMAN**  
Mrs Tom Cruise  
likes rubber!

**TOMMY LEE JONES**  
Reveals the two  
sides of Harvey  
Two-Face

**Plus: Mel Gibson**  
on **Braveheart**  
**Jerry Zucker** on  
**First Knight**

Visual  
IMAGINATION  
PUBLICATION

# BATMAN FOREVER SOUVENIR SPECIAL





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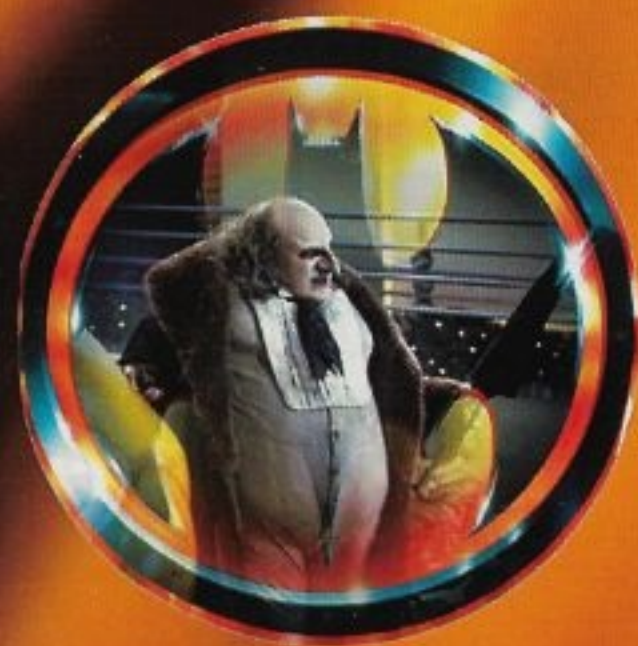
Or Bruce's big Bat-bonanza — bags of Batman videos to be won...





# *Batman Goes to* **THE MOVIES**

***Batman Forever* is the third Batman movie, right? Wrong! It's actually the seventh, although not all of the Dark Knight's previous cinema outings have been quite so colourful, so exciting... or so high budget. By Luke Thomas.**



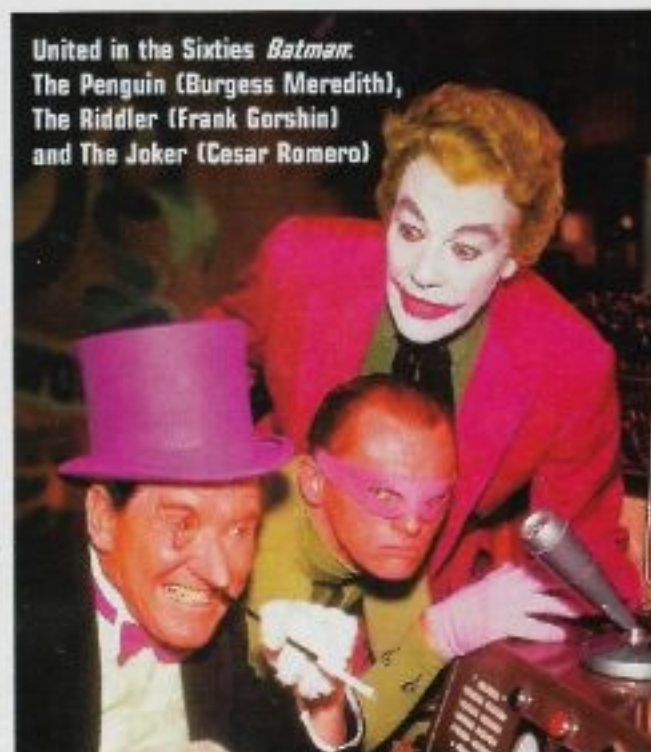








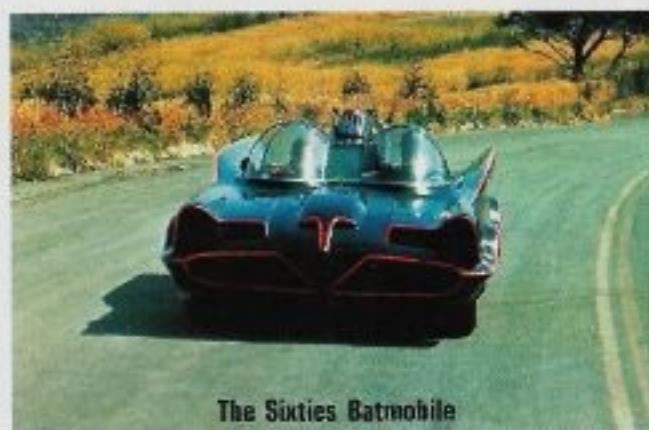
Low budget looks in *Batman and Robin*



United in the Sixties *Batman*: The Penguin (Burgess Meredith), The Riddler (Frank Gorshin) and The Joker (Cesar Romero)



Burt Ward and Adam West as Caped Crusaders, Sixties style



The Sixties Batmobile



Low budget villainy in *Batman and Robin*



Evil fiends dehydrate the Security Council

**H**ARVEY TWO-FACE DENT would probably see the funny side of it. This summer, *Batman* returns again, but this time the Dark Knight of Gotham City looks rather different. Not only has the Batsuit undergone a complete re-design, moving back to resemble muscle-accentuating armour, but inside it multi-millionaire Bruce Wayne has been transformed. Now younger, taller and leaner, this Bruce Wayne is played by Val Kilmer, after Michael Keaton's surprise decision to bow out of a second *Batman* sequel.

Along with the main character, the whole Bat franchise is experiencing a renaissance. Director Tim Burton, whose vision established the tone of the *Batman* movies, has taken a backseat to become Producer. Outwardly he insists that he has done all that he desired with the format, but rumour has suggested that studio executives wished to move *Batman* movies away from being introspective studies of the grotesque to become more blatant action-oriented films. Enter director Joel Schumacher (*Flatliners*/*Falling Down*) and his desire to make *Batman Forever* less dark, less brooding, and more akin to the colourful comic book fantasy created by illustrator Bob Kane way back in 1939.

In total there have been seven *Batman* films helmed by seven different directors (that's counting two for *Batman: Mask of*

the Phantasm), and each has brought their own unique interpretation of the legend. The character made his first appearance at the movies in 1943, in a fifteen-episode black and white serial called, quite simply, *Batman*. Produced by Rudolph C Flothow and directed by Lambert Hillyer, this cheapie from Columbia Pictures was a straightforward adventure that failed to capture the intricate characters Bob Kane had created for his comics. With Lewis Wilson and Douglas Croft slipping on the simple masks and tights of *Batman and Robin*, the story found the dynamic duo up against the deadly scheme of the fiendish Dr Daka (J Carroll Nash) and his Nazi allies (remember — this was wartime!)

Although the serial was a moderate success amongst the cinema-going young, a surprising six years passed before a sequel. This time, in *Batman and Robin*, Robert Lowery and John Duncan were out to save Gotham City from the magic spells of an arch-villain known as The Wizard. Unfortunately, no amount of sorcery could hide the fact that the budget was inadequate, and the public was not interested.

Another seventeen years went by before the bat emblem would again grace cinema screens — this time for a spin-off of the ultra-kitsch ABC TV series starring Adam West as *Batman* and Burt Ward as *Robin*. Totally detached from the atmosphere Bob Kane had originally established, the Sixties

*Batman* eschewed the image of the Dark Knight, tortured by the deaths of his parents, prowling the city streets at night fighting crime. This movie took place entirely during daytime hours, was shot in the blazing California sunshine, and like the TV shows endeared with its high camp humour, with wonderful deadpan performances from West and Ward.

If the leads played it deadly serious, then the villains — and in this movie there were four — made over-the-top an art form. Frank Gorshin, Cesar Romero, Lee Meriwether and Burgess Meredith reprised the roles of The Riddler, The Joker, Catwoman and The Penguin from the TV series, united to take over the world by dehydrating the key members of the world security council.

If ever one scene can typify a movie, then in *Batman* it is the sight of *Batman* clinging to the Batcopter's rope ladder with a rubber shark attached to his leg, and asking *Robin* to, "Hand me down the shark repellent Bat-spray".

Recognizing that cinema had never done Bob Kane's creation justice, Benjamin Melniker and Michael Uslan obtained the film rights from DC Comics in 1979. Producers Jon Peters and Peter Guber took the project to Warners, and for almost ten years the caped crusader dutifully languished in development hell, with various directors, including Joe Dante, Ivan Reitman and Tom Mankiewicz, at one time linked to the project.



Michael Keaton kicks some ass  
as Gotham City's masked vigilante



It was the signing of Tim Burton that sent the bat soaring; young, brilliant and with just a few pictures (including *Pee-Wee's Big Adventure* and *Beetlejuice*) to his name, the director had little experience of big budget movies, but could make up for that with sheer imagination.

"We chose Tim because of his inventiveness and creativity," Jon Peters said at the time. "He just does everything differently."

Differently indeed, because Burton's choice for the title role was no ass-kicking Stallone, Schwarzenegger or Van Damme-type action hero. Instead he cast Michael Keaton, star of his last picture *Beetlejuice*, and the decision was almost universally panned. Keaton was regarded as too old, too small, too comedic... and over fifty thousand letters of complaint flooded into the Burbank studios. Despite reported dissatisfaction from some Warners executives themselves, Tim Burton persevered with his choice, convinced that it was more important to have an actor capable of exploring Bruce Wayne's dark psyche than just someone with bulges in all the right places.

"It would have been very easy to go for a square-jawed hulk," Burton insisted, "But if some guy is 6' 5" with gigantic muscles, and incredibly handsome, why does he need to put on an armoured Batsuit with an arsenal of weapons and high-tech gadgets? Why doesn't he just put on a ski-mask and beat the daylights out of the bad guys? In

our film there's a mere mortal underneath that scary Batsuit."

In retrospect, it wasn't the casting of Keaton that represented a problem in *Batman*, rather the choice of Jack Nicholson as The Joker. Coaxed aboard by a \$6 million fee and a healthy percentage of the movie and subsequent sequels (rumoured to have earned him a total of \$60 million), Nicholson became so enamoured by the character that The Joker was allowed to dominate the entire film. Absurdly, Nicholson even got top billing above the actor playing the title role, and stole *Batman* from Keaton hook, line and sinker.

For Bruce Wayne's love interest Vicki Vale, Burton signed Sean Young, but shortly before shooting commenced the actress was injured in a riding accident while preparing for a scene for the movie (ironically, this scene was subsequently cut). Kim Basinger was brought in at short notice.

With a budget of \$30 million, *Batman* began a three month shoot at Britain's Pinewood Studios on Monday 10th October 1988. Much of the complex's 95-acre

*Jack Nicholson stole  
Batman from Michael  
Keaton hook, line  
and sinker.*

backlot was taken over by Anton Furst's breathtaking exterior of Gotham City, a place Tim Burton had envisaged as if "hell had erupted through the pavement and kept on growing".

"Imagine a city where there has been no planning or zoning controls," said Furst at the time. "Gotham City is definitely based on the worst aspects of New York."

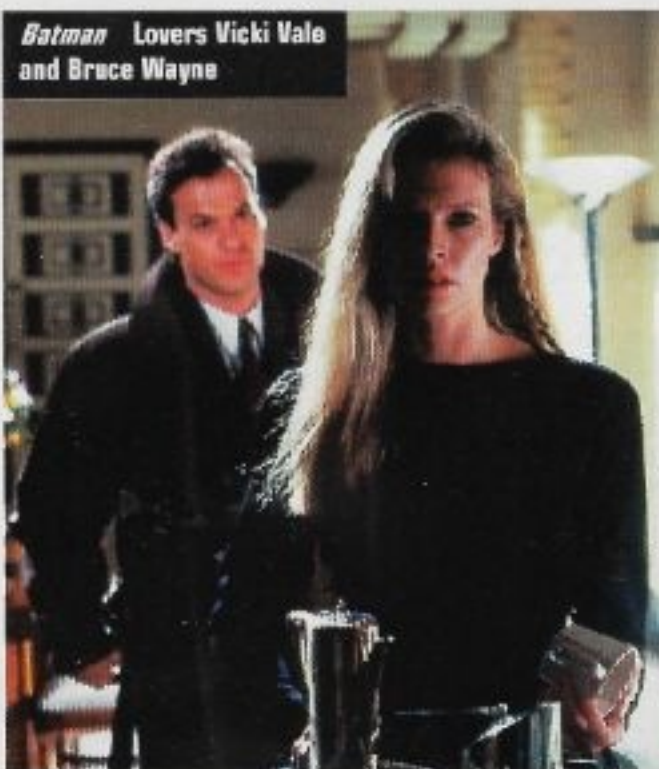
The exterior set, however, remained a weak link in Pinewood's high security net on *Batman*, as press helicopters flew overhead hoping to catch the first photographs of Jack Nicholson as The Joker. After failed attempts to bribe the Unit Publicist for the goods, the scoop was obtained when one photographer was able to hide in the lighting gantry during the showdown between The Joker and Batman.

Surrounded by an almost unprecedented degree of hype and merchandising (including a soundtrack album by pop supremo Prince), *Batman* was released in the United States on June 21st 1989, arriving in the UK some two months later. The movie took \$406 million worldwide, becoming the fifth highest grosser of all time, but even so, after everyone had taken their slice of the pie, it remained \$20 million in the red. Bad news for executive producers Ben Melnick and Michael Uslan, whose agreement to take a share of net profits left them with no choice but to take Peter Guber and Jon Peters to court. They settled on \$1 million each.





Tim Burton on set for *Batman Returns*



*Batman* Lovers Vicki Vale and Bruce Wayne



The Joker — a portrait of insanity



Pen and ink Batman



The criticised sado-masochism of *Batman Forever*?



The Penguin and his aquatic friends

And so rumours began to circulate about a sequel. Tim Burton was *Batman*-ed-out and wouldn't do it. Bob Hoskins or Dustin Hoffman would play The Penguin. Madonna or Cher would be Catwoman, and Jack Nicholson would reprise his role as The Joker.

None of which, of course, was true. Burton did come back on board, bringing with him Danny DeVito as The Penguin, and Annette Bening as Catwoman, whom he cast after seeing the actress in *The Grifters*. Then Bening's pregnancy scuppered her chances of slipping into the skin-tight Catsuit. Obviously hoping that this was her second opportunity to get a bite of the Batman cherry, Sean Young arrived at the Burbank studios dressed in her own Catwoman costume, demanding to be auditioned. Burton wouldn't see her. Instead he hired Michelle Pfeiffer, who got a healthy \$3 million, plus the almost standard percentage of profits.

Pinewood was rejected in favour of Hollywood; after being left as a standing set for several months, the British Gotham City was demolished, and its counterpart was built in a soundstage at the Warners studios, supplemented by the already existing backlot.

In many ways, *Batman Returns* attempted to address some of the criticisms that had been levelled at the original movie, which some perceived as being too much talk and not enough action.

"*Batman Returns* is not a sequel to *Batman*," insisted Tim Burton. "It doesn't pick up where the first movie left off. There are lots of new elements in the visuals and storyline that haven't been seen before."

Audience expectation was as high as ever, and the movie opened to take a staggering \$47.7 million in its opening weekend. Then the backlash began. The box office dropped off dramatically, and there was widespread discontentment with some of the sexual imagery and violence inherent in a film that would be seen by children.

It was also the final nail in the coffin for Michael Keaton. Now publicly accepted as the Dark Knight, Keaton turned down another sequel on the grounds that he had done all that he wished to with the character.

Some conjectured that it was more likely that the inventive actor had become tired of a role which was continually being eclipsed by the more interesting villains. Certainly, the majority of *Batman Returns* is carried by The Penguin and Catwoman, with the latter proving so popular that development for a Catwoman spin-off is still on the cards, to be directed by Tim Burton.

But one thing was definite: there would be another Batman motion picture. And Robin Williams would play The Riddler. Probably.

In fact, another Batman movie did indeed materialize, and sooner than expected, but

it did not star either Michael Keaton or Val Kilmer and was not directed by Tim Burton or Joel Schumacher.

*Batman: Mask of the Phantasm* was released theatrically in America by Warner Bros, although in Britain it suffered a straight to video fate. A seventy-three minute spin-off from the high quality animated TV series, *Mask of the Phantasm* saw the franchise coming full circle — a feature-length cartoon based on the cartoon TV series inspired by the live-action movies based on Bob Kane's original cartoon strips. Got that?

Jon Peters and Peter Guber retained their roles as producers, and the style of the film owes far more to *Batman* and *Batman Returns* than the earlier screen outings. Kevin Conroy provided the voice of Bruce Wayne, a man trapped in his double life by guilt and trauma, but there were many facets that were at odds with Tim Burton's vision. Bruce Wayne is a six foot hunk who specializes in martial arts who, as if fulfilling Burton's prophecy, in one flashback sequence simply dons a ski mask and beats the living daylights out of the bad guys.

Less Gothic than Burton's movies, still dark and yet strikingly colourful, *Mask of the Phantasm* is as much of a love story as a crime story, exploring Bruce Wayne's fascination for the beautiful Andrea Beaumont.

If the movie had a weakness it was the *Phantasm* itself, a grim reaper-like vigi-





lante who scours Gotham City, polishing off gang leaders, who never manages to be as fascinating as Bob Kane's classic villains. Perhaps that's why The Joker (voiced by *Star Wars*'s Mark Hamill) dropped in halfway through the film, adding some much needed spice to an otherwise flagging narrative.

But lacklustre villains is hardly a criticism that can be levelled at *Batman Forever*. Ultimately Robin Williams passed over the opportunity to play The Riddler, but in Jim Carrey, fresh from box office giants *Ace Ventura*, *The Mask* and *Dumb and Dumber*, Joel Schumacher has found the perfect mixture of quick fire mirth and madness. The Prince of Puzzlers seems a role he was born to play.

For the charismatic schizophrenic Harvey Dent, a man literally split down the middle after a courtroom acid attack, the director targeted Tommy Lee Jones while they were working on *The Client*. Jones, who gave such an electric performance as Harrison Ford's nemesis in *The Fugitive*, won the Academy Award for Best Supporting Actor a year ago.

With such powerful opposition some might suspect that Val Kilmer's Batman could be dwarfed in the same way that Michael Keaton lost centre stage to The Penguin and Catwoman in *Batman Returns*. However the script, by Lee Batchler, Janet Scott Batchler and Akiva Goldsman,

is solidly focused on Bruce Wayne, as he seriously considers abandoning the Bat forever. And after two movies in which he has gone it alone, the Dark Knight finally gets his crimefighting companion, as Robin joins the film series in precisely the same way he entered the comic books over fifty years ago — an acrobat orphaned when criminals attack Gotham circus. Chris O'Donnell, fresh from the success of *Circle of Friends*, brings some Nineties street cred to the Boy Wonder.

Finally there's Batman's love interest Chase Meridian, a criminal psychologist who is more attracted to Batman than Bruce Wayne. Nicole Kidman, Mrs Tom Cruise and star of *Malice*, *Dead Calm* and *My Life* (in which she played opposite Michael Keaton!) plays the woman who loves the Bat.

Amidst all the upheavals, two reliable Batman contributors remain unchanged, and now provide the only casting link between all three movies. Michael Gough reprises the role of Bruce Wayne's butler and friend Alfred, while Pat Hingle is back as

Commissioner Gordon.

Gotham City has now moved to New York, where giant wooden flats were erected on the streets of Lower Manhattan to prevent crowds from seeing the Batmobile. The new cast and re-designed sets have allowed Schumacher to make his own mark on the series, which resembles a big screen comic book. Essential to this theme are the striking production designs of Barbara Ling, complemented by the lighting of Stephen Goldblatt.

"We set colour themes for the characters," says Goldblatt, explaining how the flavour of a DC comic has been captured. "Batman's are blues and purples and whites. Two-Face is red and magenta. The Riddler is green. We're not trying to be subtle. I really liked it when Joel said from the beginning that he wanted the film to be operatic."

The most eagerly awaited film of 1995, *Batman Forever* opened in America to magnificent business on June 14, grossing a phenomenal \$77 million in its first week alone. Future instalments are already on the cards, and Val Kilmer will again slip into the rubber suit. And as long as the franchise can keep re-inventing itself, continually attracting new generations of cinema-goers, then its screen life could emulate Batman's durability in the comic books. Batman might indeed be Forever.

**Batman Forever**  
*opened to magnificent  
business, grossing a  
phenomenal \$77million.*



# Val Kilmer

## BECOMING BATMAN

**After Michael Keaton's surprise departure, Val Kilmer makes a younger, sexier Batman. By Marianne Gray.**

**W**ILL THE new Batman save Gotham from Two-Face and The Riddler? Well, Val Kilmer in cowl and cape should. With his hard-baked good looks, he is sexier than Michael Keaton, is prepared to take his shirt off and will be wearing a crime-fighting outfit that has been sculpted with even more attention to masculine ideals.

Says director Joel Schumacher: "Val will make the movie fresher and younger on its third outing. First of all he is a great actor. He's extremely handsome and has a charismatic bearing which can make you believe in him as billionaire businessman Bruce Wayne."



Batman gets sexier

"Once caped up as Batman, night-time crime fighter, Val is heroic and sexy. There's a tremendous amount of depth, sensitivity and mystery to Val... all qualities tailor-made for the role."

To meet Kilmer, in real life, he is shy but sharp, a young 36 with chiselled features and slightly pointy, pixy ears. He talks fast but quietly, looking at you with absorbing grey-green eyes.

"There's obviously something fascinating and of primal interest to audiences as far as Batman is concerned," he says. "The Batman comics deal with the grey areas in between good and evil. He's not always on steady ground with the community. Batman's compulsion is to extract justice at night, but he also has a real sense of irony, in a wonderful comedic style that Bob Kane [creator of the Batman comics] invented."

As Batman, apart from flying and airborne derring-dos, Kilmer becomes encased in a vat of acid, falls out of a helicopter, is buried alive, walks through fire, travels in a coffin and worse. His worst daily stunt was, he reckons, not to sweat his way out of the Batsuit which, including cape, weighs 45 to 50 pounds, and to keep the nipples on his Batsuit in place.

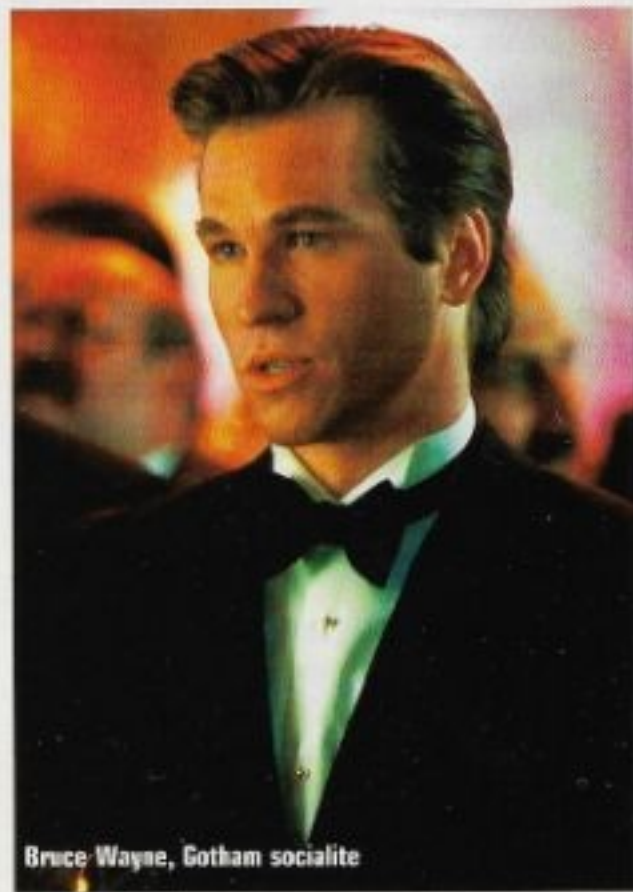
Kilmer, whose grandfather was a quarter Cherokee goldminer in the American South West, was raised in suburban Los Angeles,

*"The Batman comics deal with the grey areas in between good and evil."*

and belonged to a part-German family rich enough to be listed in America's *Forbes* magazine's top 100 affluent American families.

His career began at 17, when he was the youngest student ever admitted to the Drama division of the Julliard School. Spotted by the great Joe Papp in a play Kilmer had written, Papp cast him in *Henry IV* at his Public theatre. Broadway followed, debuting with Kevin Bacon and Sean Penn in *Slab Boys*, and then in 1984 the films started, with *Top Secret!*, *Real Genius* and, because he was on contract to Paramount, as Tom Cruise's alter ego in *Top Gun*, a film he describes as "a one-dimensional cartoon that sold a lot of Ray Bans".

"While we were still shooting Reagan



Bruce Wayne, Gotham socialite



took away the F1-11s we were using to run air cover in the Indian Ocean and bomb Libya," he comments with a dry smile. "It was his way of proving it was not a cartoon!"

Oliver Stone's **The Doors** put Kilmer, as Jim Morrison, on the map.

"It took me a year to get rid of the ghost of Jim Morrison and I never got round to taking up the music contracts offered after the film. Let's just say all the good music producers were booked forever and I couldn't sort it out."

Since then there has been a love story with Kim Basinger called **Real McCoy**, a small spot on Tony Scott's **True Romance** playing the vision of Elvis Presley, and a Western with Kurt Russell, **Tombstone**.

"Recently I have become more involved in stage work, writing poetry [he's had a collection published] and screenplays," says Kilmer. "One is about medical research, another on cocaine traffic in the US and the one I'm most involved in is about a Bushman from Africa who ended up in a freakshow in Cuba. I read a book by Laurens van der Post about this man, Frans Taaibosch, and I was just swept away by it. We've been to Africa, to Botswana and Okavango, several times to find out more about these primitive hunter-gatherers."

Kilmer lives with his wife, British actress Joanne Whalley, 32, and their daughter Mercedes, 3, and buffaloes James Brown and Jezbel, on a ranch outside Santa Fe, New Mexico.

Whalley and Kilmer met in New Zealand on the Sci-Fi Fantasy **Willow** when she was playing the warrior princess who falls in love with him, the wise-cracking warrior. He'd seen her in a London play while he was shooting **Top Secret!** in London and they wed secretly in 1988. They subsequently co-starred in the thriller **Kill Me Again**.

As Batman, of course, there's no chance Kilmer will be killed again otherwise Warner Brothers wouldn't be able to pack him into his Batsuit and launch the Caped Crusader for a fourth time to carry on what looks like a crusade all the way to the bank — the first two **Batman** adventures have grossed more than \$700 million.

"They haven't talked to me about the **Batman 4** story yet," says Kilmer, "but I'm down for the future. I think good will definitely triumph over evil in **Batman 4**."

So what was the toughest thing for Kilmer about being Batman?

"Trying not to smear Nicole Kidman's lipstick when we kissed, because she always ended up looking like Bozo the Clown. You just can't *not* smear lipstick when you kiss. You have to kiss like Bette Davis if you do."



Bruce Wayne in his newly designed Batsuit





# Michael Gough

## WHAT THE BUTLER SAW

**Michael Gough proves the old adage that the more things change, the more they stay the same. By David Bassom.**

**A**LTHOUGH it's all change in the Batcave, with Val Kilmer replacing Michael Keaton behind Batman's cowl and Joel Schumacher assuming Tim Burton's place in the director's chair, Michael Gough reprises his role as Bruce Wayne's loyal butler, Alfred Pennyworth, once again in **Batman Forever**. No one is more surprised that Gough has survived the latest re-invention of the Batman franchise than the 78-year-old actor himself.

"I never thought for a moment that I would be doing **Batman Forever**," he explains. "I thought that I had done two, and had enjoyed them very much indeed, and that with a new director and a new Batman there was absolutely no reason on Earth why they should have the same Alfred. I never thought that I would do it, but I was delighted when they said 'Come on'."

Having spent more than 59 years as an actor and appearing in over a hundred stage, screen and television productions, Michael Gough is a truly veteran performer. Born in Malaya in 1917, Gough spent his childhood in England where he made his stage debut in 1936. Ten years later, the actor made his first big-screen appearance in the Gothic melodrama **Blanche Fury** and subsequently played a variety of roles in all manner of genres, ranging from such low-budget Horror movies as **Dracula**, **Konga** and **Trog** to high-class period dramas **Henry VIII and his Six Wives** and **Out of Africa**.

Gough believes that he was originally cast as Alfred due to Tim Burton's desire to in-

fuse a Gothic resonance into his big-budget reworking of the **Batman** mythos. The actor was familiar with the comic strip lore thanks to Alan Napier, the late British actor who played the Dark Knight's servant in the classic Sixties TV series.

"Alan was a friend of mine," says Gough. "We'd worked together in the theatre and when he played Alfred I became very interested in his character. I remember that I wrote to him and said, 'Alan, you made Alfred look like a very interesting character because it appears as though he does nothing at all but he is, in fact, a very important character', so I had that link before I ever knew I would play the part."

*"Somehow this film is lighter and more accessible than its predecessors."*



"The relationship between Alfred and Bruce Wayne remains the same" says Michael Gough

**Batman** was Gough's first taste of working on a multi-million dollar, star-studded blockbuster. Despite the hype, however, he remained blissfully unaffected by the experience.

"Acting and actors are all the same wherever you are really," he states. "If you threw an actor over your shoulder and he landed in Shakespeare's time, he would go to the stage door of the theatre and immediately get to work. It's the same in any country and any age. So many other businesses have radically changed, but an actor's life is just the same — although the big business behind it all now is, of course, monstrous."

While response to all three movies has been mixed, many critics singled out Gough's portrayal of Alfred for praise. The actor agrees that Bruce Wayne's loyal butler plays a small but crucial part in the **Batman** mythos and developed an affinity for his character almost immediately.

"Alfred's a lovely guy to play," he explains. "Sometimes, he's very much the servant and sometimes he's the nanny or the father. He has a very, very important relationship with Bruce and it does vary. I have that relationship with people like Joel, because sometimes he's about nine years old and sometimes he's like my grandfather!"

In preparation for the role, Gough learned the tricks of Alfred's trade from a real-life batman who dedicated most of his life to the service of his master, a British major-general.

"He was the most marvellous servant and gentleman in the world," says Gough.



"He was very reserved, very impeccable and I watched him a lot; I didn't really have a lesson in how to look after silver, how to polish glass and all the things like that, I learned just by watching him. His persona was so good and he was absolutely brilliant."

While Gough "enjoyed everything" about working on the first two **Batman** outings, he is particularly proud of the latest installment, **Batman Forever**. "I think it's the best yet," he states. "I think it's marvellous. It's funnier and it's not quite as intense as the first two films. It's difficult to explain but there's nothing sick about this picture at all — not that I'm saying that about the other ones — but somehow this film is lighter and more accessible than its predecessors."

Gough had no problem adapting to the new actor in the Batsuit as he had already worked with Val Kilmer on the 1984 spy spoof **Top Secret!**, and is equally full of praise for teenage heart-throb Chris O'Donnell, who plays Bruce's partner against crime, Dick Grayson/Robin.

"It was nice working with Val again and Chris is a brilliant actor," he enthuses. "The three of us worked very well together. I liked Michael Keaton very much and we became mates, but everyone knew that the chemistry would be there between Val and I because we had already worked together."

"Val and Michael are very different personalities," he adds, "but they both play the same character and the relationship between Alfred and Bruce Wayne remains the same."

The actor finds it more difficult to compare **Batman** directors Tim Burton and Joel Schumacher who, he claims, are completely different to work for but very talented in their own ways.

"Tim very much leaves it to you. He casts the characters very carefully and once you're cast, it's up to you," says Gough. "Joel is just as sweet as Tim but is more concerned with shaping you and stretching you a little bit, which I love — he says, 'I think you could be a bit quicker here', 'You could be a little bit more straight here', and so on. He's lovely to work with as well."

With talk of a fourth **Batman** movie, Michael Gough would be happy to don his finest suits and re-join the fight against evil once again, and has one ambition for his character to fulfil.

"I would love Alfred to drive a horse-and-cart, a pony and trap or something like that," he states. "I would need to go to France to start riding again but I would enjoy doing that, and I've done it in two or three films. And of course, because Alfred is the only servant and does everything himself for his master, if we did have a pony and trap, Alfred would have to ride it. Yes, that would be lovely."



Michael Gough as the reliable Alfred, butler to Bruce Wayne



# Jim Carrey

## JIMMY RIDDLES

**They say that Jim Carrey was born to play The Riddler — and in *Batman Forever* he does. By Bruno R Lester.**

**H**OLLYWOOD'S HOTTEST hot shot, the loveable comedian Jim Carrey, gets plenty of room to show off his amazing talents in *Batman Forever*. In it, he plays dotty scientist Edward Nygma and his alter ego, The Riddler, a villain extraordinaire.

Carrey was offered the best role of his career — so far — while promoting *The Mask* at last year's Cannes Film Festival. "I was standing on the balcony of my hotel watching people when somebody came in and told me that they wanted me to do The Riddler," remembers Carrey. "I jumped with joy. I mean, I knew I'd be perfect for it. I couldn't ask for an absolutely more perfect chance to show my talents. It was like the Puppetmaster's going to work again!"

Although Jim was excited to have the chance to work with a really experienced director like Joel Schumacher, he was worried about taking part in a big-budget studio picture.

"I thought, 'A lot of big actors, a lot of big egos'. It was frightening to me. I thought, 'Where will my place be? And will I be able to bring ideas to the project?' But as soon as I met Joel and started asking, 'What if I do this? What if I do that?' he was completely open. During the filming, he accepted ninety per cent of my ideas, and he would brag to everybody that he had thought of it!"

Before filming began, Carrey lost 20 pounds in order to make the form-fitting costume look good.

"I couldn't eat one scintilla of food," admits the 32-year-old funny man, who received \$5 million for his role. "I hired a personal trainer and drank a lot of water just to look acceptable to the human eye in my costume. It's not very forgiving."

For a month prior to filming, he also practised the miraculous twirling of The

Riddler's gold cane. "I whacked myself a few times and destroyed almost everything in my living room," he laughs. "And you should see all the dents in my wall! But in the end, the cane really did become part of me."

In fact, *Batman* was part of Carrey's life as a kid in Ontario, Canada. "I used to watch the TV series every night before I went to bed, without fail. My parents used the show to make me wash behind my ears. 'If you don't wash properly, you can't watch *Batman*', they'd say."

Was his favourite villain The Riddler?

"No," he answered. "I really had a thing for Catwoman. I had a big sexual fantasy going on. The tight leather suit, everyone who played Catwoman was pretty all right with me."

During the 100-days-plus shooting of the film in Los Angeles, rumours were surfacing that Val Kilmer's intense, methodical approach was clashing with the impulsive pranking of Carrey.

"It's total baloney," insists Jim. "Val's a cool dude. He asked me out for dinner the whole time."

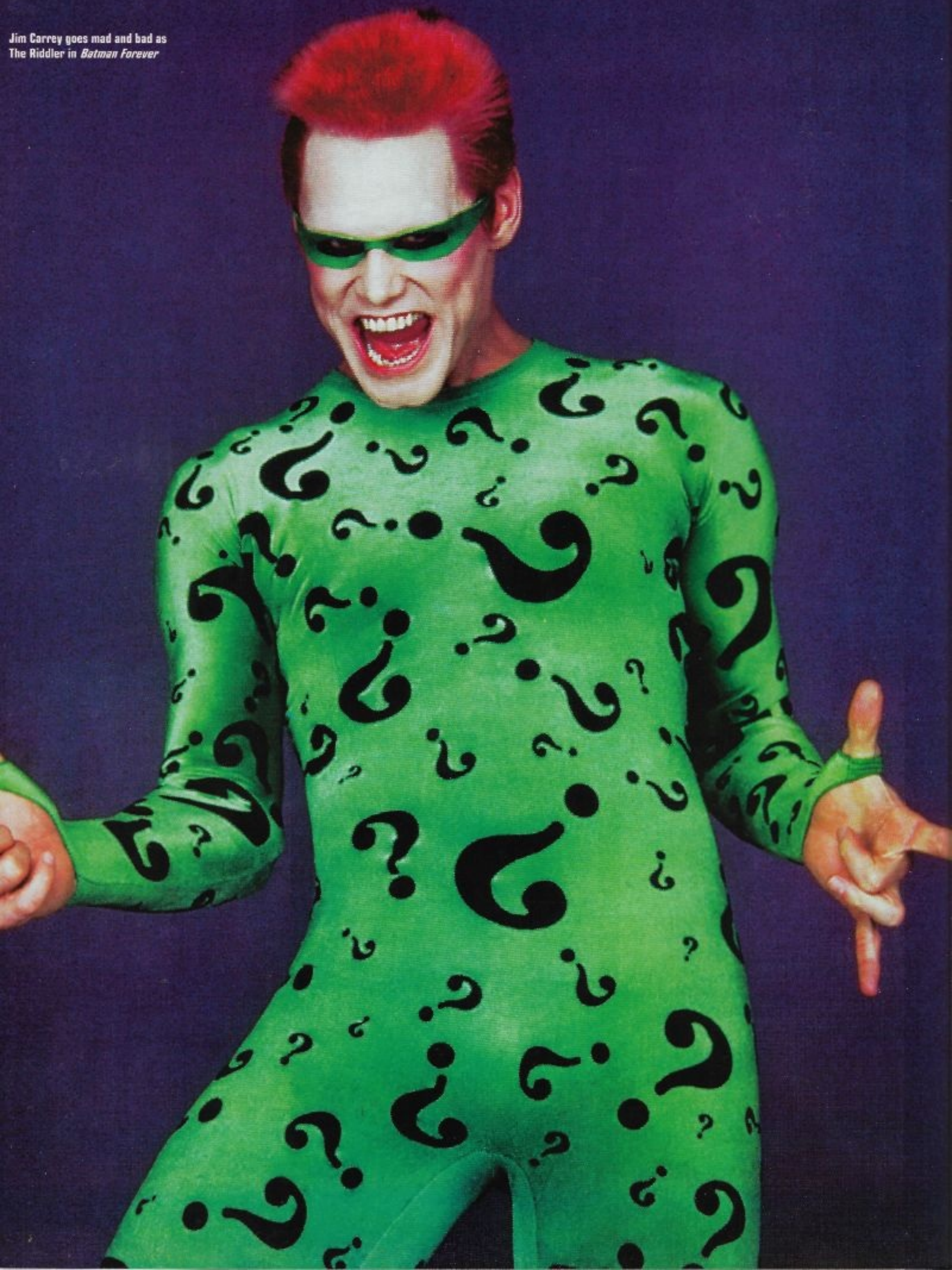
"I get upset sometimes," he says of the many rumours circulating him. "The constitution of the United States has the thing about the freedom of the press and everything, but sometimes I wonder who should be called the press. There's no distinction anymore. Most of the time I just go, 'Tabloid alert! Tabloid alert!'"

"The tabloids are basically toying with people's lives, and it's not right. I believe in telling it like it is. But I don't think anybody should be able to go and say, 'Hm, Princess Di, what can I say about her today? Maybe





Jim Carrey goes mad and bad as  
The Riddler in *Batman Forever*







Edward Nygma is out to prove his worth to Bruce Wayne — but his admiration for the millionaire turns to hatred...

she has three breasts?!" I don't think they should be able to do that, but I don't know how to police it."

You can sue, I offer.

"You can sue but who the hell wants to spend their lives in court because somebody said, 'You're the devil'? You just take it on the chin and walk away."

Filming *Ace Ventura: When Nature Calls* in Atlanta, there have been plenty of rumours of Carrey's temperament going berserk. Jim, it's claimed, sacked director Tom DeCerkio and replaced him with pal Steve Oedekerk, who worked with him on TV's *In Living Colour*.

"There have been some problems on the *Ace Ventura* sequel, but my success hasn't made me impossible to work with," tells Jim, now with an ear-to-ear, just-kidding grin. "There's absolutely no change because I've *always* been impossible!"

Seriously speaking, he denies being difficult to work with. But he *does* fight long and hard for his ideas. "On the projects I've done before *Batman*, there were limited budgets and then it often was a creative war. But if I kick shit and stuff, it's only for the good of the piece. It's not ego stuff. I think it's important to get something down that's right. Now that I've got a certain amount of power, I make sure I'll do my best."

*Batman Forever* is not as dark as the previous *Batman* films, something Jim approves of. "It's more of a comic book, a little more colourful and fun. It doesn't take itself as seriously as Tim Burton's two films."

"It was exciting," he says of working with co-stars Val Kilmer, Tommy Lee Jones, Nicole Kidman and Chris O'Donnell. "Most of the cast were people who'd come into their own in the last year and just taken off, so everybody was still hungry. It's the first time I've worked with a great script and such a high calibre of talents."

Last year, Jim shot out from nowhere in the surprise hits *Ace Ventura: Pet Detective* and *The Mask* and this year he has continued his lucky streak with *Dumb and Dumber* and *Batman Forever*. But his non-stop work schedule collapsed his eight-year marriage to actress Melissa Womer, with whom he has daughter Jane, 7. Carrey says his ex-wife got fed up with the way success changed him.

*"Success hasn't made me impossible to work with. I've always been impossible!"*

"It's a Hollywood cliché," he says of his marriage. "Living with me this last couple of years wasn't the most rewarding experience. Career-wise I was doing what I'd always dreamed of doing but I spent my days spewing and thinking and creating. Melissa just got tired of living with a guy whose mind was always someplace else. When you're married you've got to have time for this and that and I was always so wrapped up in my work that it becomes impossible to consider other things in my life."

Jim is now dating actress Lauren Holly, 31, whom he met on the set of *Dumb and Dumber*. Although he is the first to admit that on-set romances are neither rare nor, as a rule, enduring, the rubber-faced funny man now seems happy both on and off the screen.

"The future looks pretty good to me. I've got great work lined up and a wonderful girlfriend. Happiness has taken a long time to find me."

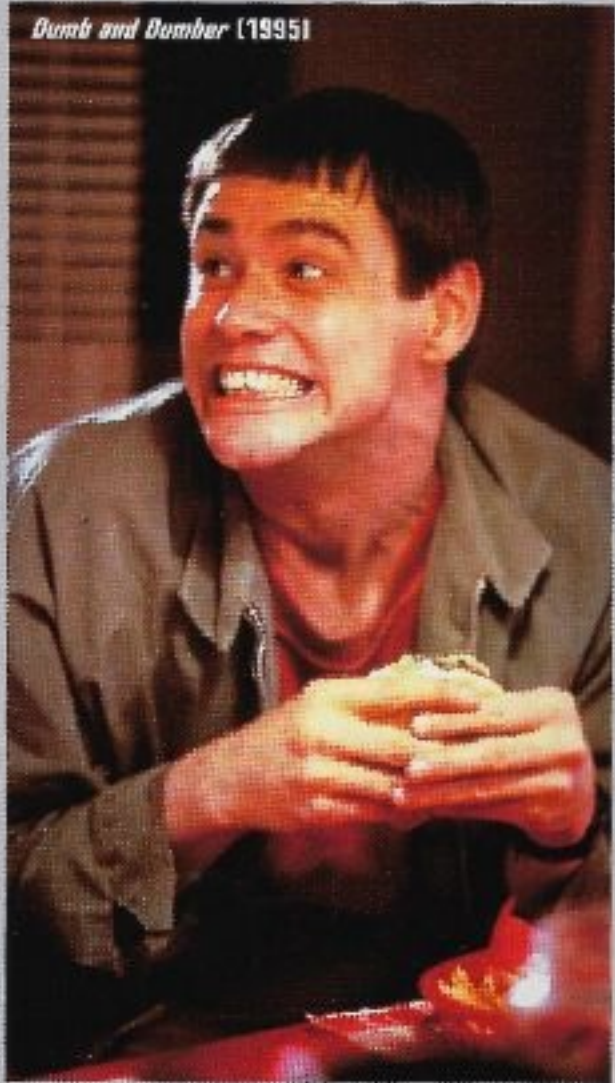
Yes, things certainly haven't been easy for Canadian-born Jim Eugene Carrey. At age thirteen, his father Percy lost his job and the entire family — dad, mom, and their four kids — got jobs as janitors at a truck factory.

"We were close to starving," recalls Jim, who dropped out of school in tenth grade to help support the family. "We lost our house



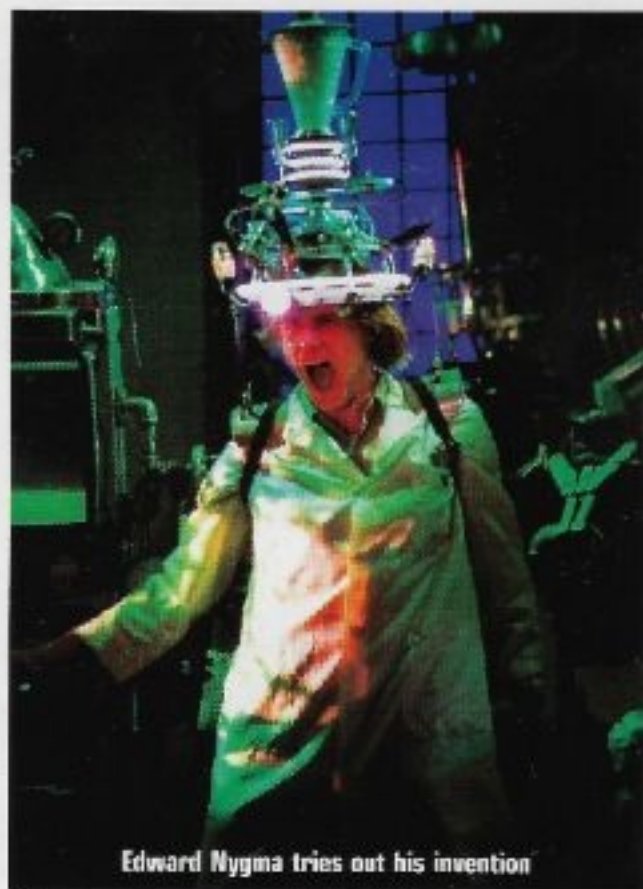
## The Rapid Rise of Jim Carrey

*Dumb and Dumber* (1995)



*Ace Ventura: Pet Detective* (1993)

*The Mask* (1994)



Edward Nygma tries out his invention

and lived in a Volkswagen camper for six months, then a tent. It was hell."

This was not all. Jim's mom, Kathleen, who died when he was 21, suffered from numerous chronic illnesses both real and imagined.

"Going for laughs helped me through a tough childhood. I spent most of my time sitting in my room staring at the mirror. I never knew I was supposed to socialize. I just spent hours making faces and talking to myself. It upset my mother, who told me my face would freeze in the middle of some grotesque expression."

He never had a friend until the third grade, when he started hamming it up in back of the class.

"I was quiet and kept to myself. The turning point for me was when I realized I could do something silly and make people want to talk to me."

Jim started entertaining people by tumbling down stairs. When he was fifteen, he did his first stand-up routine in a local Ontario comedy club and bombed. Two years later, he was back with lots of impressions, of people like Jerry Lewis.

The Canadian audience loved it, and in 1981 he moved to Los Angeles, aiming to follow in the footsteps of his idols Peter Sellers, Dick Van Dyke and Jimmy Stewart.

Instead, he ended up lying on his bed, dead broke, staring at the ceiling and wondering how he could find his way. During the lean years, he used to drive up on top of the Hollywood Hills, pull over, and look down at the twinkling LA lights, and imagine all the things he ever wanted. And he would spend hours with psychologists.

"I don't think anybody should go through life without a team of psychologists," jokes the comic. "For a comedian, insanity is not a problem. It's a goal. I would never want to lose all my neuroses. I don't think anybody is interesting until they've had the shit kicked out of them. The pain is there for a reason. I tried to remind myself of this belief when I was in those depressions."

Jim's big break, *Ace Ventura: Pet Detective*, fell into his hands after "everybody in town" had turned it down. While he was paid a mere \$350,000 for his first starring role, he got a \$100,000 raise for *The Mask*. Then — before either film was seen — he

*"It's important to have a beautiful home because you can't go outside it — ever."*

asked for \$1 million for *Dumb and Dumber* and the film company balked and spent weeks quibbling over a couple of hundred thousand dollars. In the meantime Ace became 1994's surprise hit, Carrey's stock soared, and he went away with a whopping \$7 million for his third starring role.

Unlike the maniac, wild-guy with the goofy grins and elastic body language on screen, Carrey is relaxed and engaging in private. He lives quietly in the Westwood area of Los Angeles, not all that far from O J Simpson's pad — "Turn left at the bloody glove", is his running gag for first-time visitors.

"It's a seven-bedroom house with tennis court, a sauna, a swimming pool, a lagoon and waterfall. It's important to have a beautiful home because you can't go outside it — ever. Fame has a way of imprisoning you."

How does he feel about being compared to Jerry Lewis?

"It's great," he answers. "An honour, really. I'm not afraid that I'm not my own person. I definitely have my own thoughts and my own ways of doing things, but he was an influence when I was growing up. Then I was totally into Jerry Lewis."

And would he agree with everybody who's saying that he steals *Batman Forever* much the same way that Jack Nicholson and Michelle Pfeiffer did on the two first films?

"I didn't go into the movie thinking I'd steal it. I just wanted to make the whole story strong. In fact, I approached it with the hope of learning something from Tommy Lee and Val, from these guys I respect. And you never know how a movie will turn out."

"But, in hindsight, if I steal the film that's all right with me!"





# Tommy Lee Jones

## GETS TWO-FACED

**Tommy Lee Jones shares the two sides of Batman's nemesis Harvey Two-Face Dent with Roald Rynning.**

**O**SCAR-WINNER Tommy Lee Jones says of his latest role: "Cartoons are appealing to play. As Harvey Two-Face it was liberating not having to worry about going over the top. Part of the job description was to just go wild. It was a good, happy contrast to the realistic characters I usually do. It put some variation in my life."

Did he do a lot of research for *Batman Forever*? "If it is appropriate, I like to do whatever it takes to get the movie done well," answers the man who has made an art of playing the dark side of American manhood. "Sometimes research is important and sometimes it isn't. In this case I read a lot of comic books and I talked to Bob Kane about what was on his mind when he created these characters. He said he was creating comic-book characters and the danger was to psycho-analyse, or to get too complicated with these characters. This simplicity is their strength."

For Jones, the hardest and most time-consuming part of portraying Two-Face was the elaborate make-up. One side of Two-Face's face is normal, the other badly disfigured.

"It took four hours to put on at first," he recalls. "We streamlined the process, and ultimately we were able to put it on in two hours. It took two hours to take it off in the beginning, and a bit over an hour finally. It wasn't entirely painless but the latex responds to the muscles of your face. Thankfully it didn't restrict my performance."

Two-Face is a character that until now has remained untouched by live-action interpretation. Even the 1960s television series let Two-Face be.

"Maybe they thought he was a bit tough," suggests Jones, "or hard to look at for the '60s TV screen. They didn't have the make-up capabilities

that we have today. It might have been just the degree of difficulty."

The \$80 million production was filmed at Warner Brothers' Burbank set, and Jones found rehearsals hard because the sets were enormous and unwieldy and difficult to light. Shooting tended to happen as soon as the sets were ready. Acting didn't seem a priority.

"It would have been nice if we had some more time," he admits. "To have more room in the movie to explore the subtleties in Harvey's predicament would have been nice as well."

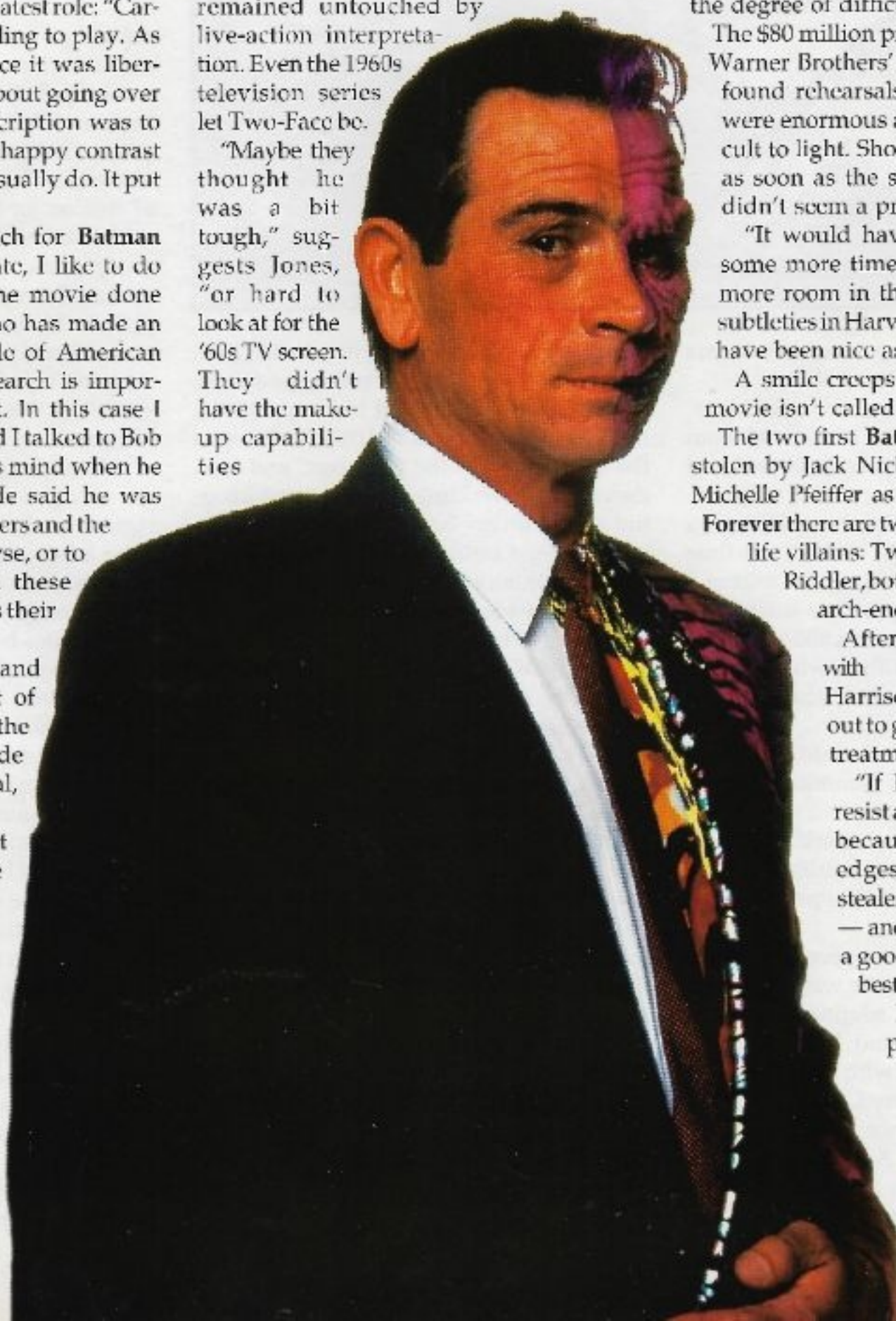
A smile creeps over his face. "But the movie isn't called 'Harvey Two-Face'."

The two first *Batman* films were clearly stolen by Jack Nicholson as the Joker and Michelle Pfeiffer as Catwoman. In *Batman Forever* there are two smashing larger-than-life villains: Two-Face and Jim Carrey's Riddler, both plotting to destroy their arch-enemy, Batman.

After having walked away with *The Fugitive* from Harrison Ford, did Jones set out to give Jim Carrey the same treatment?

"If I can kindly do so, I'd resist answering that question, because to do so acknowledges the implicit label of scene stealer, which is not what Jim is — and it's not what I am. He's a good actor and tries to do his best, and so am I."

He adds, "It's not a complimentary term for an actor. It indicates somebody who is not part of a community endeavour. Jim is very much a company player and I'm too."





Schizo and out to wreak havoc —  
Tommy Lee Jones as Two-Face



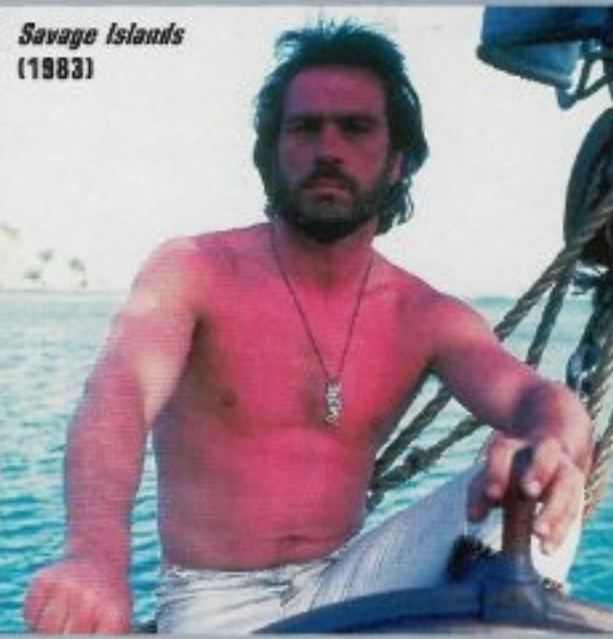




Knowing that Batman will come to the rescue, Two-Face holds a bank clerk hostage

## Keeping up with Tommy Lee Jones

*Savage Islands*  
(1983)



Despite rumours of him and Carrey not getting on, had he had a good time?

"A lot of fun. It certainly was."

Jones sees no need to elaborate. He prefers to talk of working with director Joel Schumacher, who he has worked with twice before, including last year's *The Client*.

"We didn't discuss the character very much, and that was fine with me," Jones says of Schumacher. "The character is a comic-book character. He's pretty simple. What Joel likes to talk about is where the lens is going to be at any given moment within the scene."

Does he prefer directors who give him freedom, or the ones working very closely with him?

"I don't care. Whatever the director wants is fine with me. I don't have any rules of conduct for directors, or methods of work I cannot or will not use."

The 48-year-old star was a huge Batman fan as a kid.

"I had a lot of comic books when I was a kid. Batman, Superman, Elastic Man, who would stretch his arm for a mile. Batman was my favourite. Those ears and all those gadgets. Batman could do stuff. He could jump off buildings and he had a cool cape that could flip out, and he always looked together."

Jones explains boys' attraction to the comic hero, "11-year-old boys usually feel awkward and goofy. They feel that their hair isn't right and they can't get their sleeves folded just right. Things don't really go on the way they should at that age. You don't create the effect that you really want to. Batman is immaculately together."

"Formidable. Powerful. Not at all a weakling. He's also kind and he serves the forces of goodness. All those things appeal to an 11-year-old male. They sure appealed to me."

Jones had liked the two first *Batman* films, but he prefers the third instalment.

"It's very colourful and I think it's lovely," he smiles. "It was Joel's intention to make the third *Batman* a living comic book rather than be some independent stylistic statement. I think that was what the doctor ordered."

Jones is a very private man and hard to get to know. He refuses to open up and seems content to discuss acting in vague terms. The only child of a poor oil drilling contractor ("What Jack Nicholson did in *Five Easy Pieces* was what my father did"), he shies away from talking about the childhood he once labelled "psychologically horrifying".

According to people close to him, his parents' domestic drama, their divorce and re-marriage, took their toll on him. Tommy Lee's father was an abusive drunk who disappeared for days at a time and rarely gave his family money for food. Tommy Lee spent much time away from home, living at friends' houses. His first report card noted that he was 'sullen, morose and belligerent'.

Asked how rough his childhood was, prompts a mild, "That none of your business!"

Acting was not Jones's first love. Football was, and at Harvard, where he was the flatmate of Vice President Al Gore, he was a football star.

He became interested in drama when he

**"[Harvey Two-Face]  
is a comic-book  
character. He's  
pretty simple."**

saw Richard Burton in *Under Milk Wood*. "I was fascinated with Burton," he says, for the first time showing some heartfelt enthusiasm. "I saw *The Spy that Came in from the Cold* three or four times. Then I discovered Laurence Olivier, Ralph Richardson and Paul Scofield. There were several British actors of that generation that I thought were just wonderful. Olivier chiefly."

After graduating from Harvard with a degree in English literature, he headed for New York in the hope of making a name for himself on Broadway. He did so quickly, being cast in John Osborne's *Patriot for Me* just ten days after arriving in the Big Apple. Never having taken an acting lesson in his life, he soon was working in the theatre at night and the television soap operas during the day. His role as Dr Mark Toland on *One Life to Live* got him typecast as a villain.

"He was cheating on his wife and killing his parents," recalls Jones. "He became a drug addict, a thief, a liar, and an all-round bad guy. I'd hear, 'Oh, you play the horrible doctor. Boy, you'd make a great axe murderer.'"

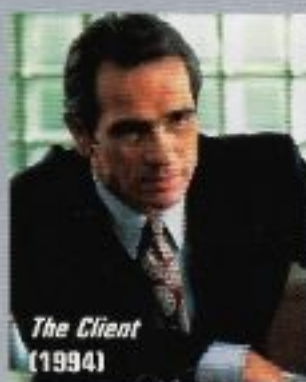
Casting directors thought so too. His first starring role was as the charismatic escaped con in Roger Corman's 1976 B-movie *Jackson County Jail*. In Michael Apted's *Coal Miner's Daughter* (1980) he drank too much and beat his wife, in the 1989 miniseries *Lonesome Dove* he was the forbidding Woodrow Call. His 1982 portrayal of homicidal sociopath Gary Gilmore in *The Executioner's Song* won him awards. Then there were the conspiratorial Clay Shaw in *JKF* (1991) and the twisted madman in 1992's *Under Siege*.

But he didn't become a household name before he stole *The Fugitive* away from Ford and got the 1993 Oscar to prove it. It catapulted him from dependable character actor to A-list eminence.

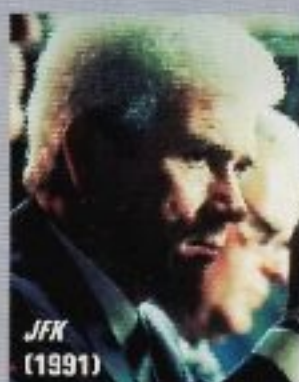




*Wings of the Apache*  
(1990)



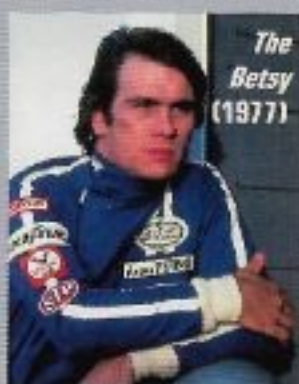
*The Client*  
(1994)



*JFK*  
(1991)



*Stormy Monday*  
(1989)



*The Betsy*  
(1977)



*The Dead Can't Lie* (1988)

Since then, he has worked constantly. There's a Hollywood joke that no film was made in the last eighteen months not starring Jones. The serial actor has indeed made many: *The Client*, *Blue Sky*, *Heaven and Earth*, *Blown Away*, *House of Cards*, *Natural Born Killers*, *The Good Old Boys*, *Cobb* and *Batman Forever*.

Has he worked too much?

"Some say I do, but I like to work and my children aren't in debt. The important thing is to put your kids through school and make them financially secure. It's no disgrace in working for a living."

Jones lives with his second wife, Kimberlea, 37, and their two children, Austin Leonard, 12, and Victoria, 4, on a 4,000-acre cattle ranch in San Saba, Texas, his birthplace, north of San Antonio.

"I'm a good father because I respect their individuality," he says. "I don't patronize my kids. I care for them, protect them and encourage them. They got a friend in dad."

"I've learnt a lot from my kids," he adds. "My son's a lot kinder than I am."

His wife claims that unlike a lot of people with rough childhoods, Jones doesn't repeat it.

"He's one of the few people that actually learned and went on to do different," she says. "He has a rough-looking façade, but he's a sweetheart inside."

In a revealing moment, Jones opens up and tells me, "My friends and family don't live with the characters I play on the movie screen, you know. One is reality, one is not."

He met his wife in 1981, on the set of the forgettable *Back Roads*. Kimberlea was working as an extra after graduating in photo-journalism.

"I was afraid of him," she admits of their first encounters. "But he won me over."

Behind the macho posture, there is a romantic. Kimberlea found this to be true. Knowing she loved horses, Jones invited her on a date and had five polo ponies sent down for them to ride on the beach. Within a year they were married.

His family is important to him, he says. "My parents didn't always get along. That's not something I want my children to experience. I don't want them to feel like I did, blaming themselves for things that are beyond their control. Kids need security and I want to give them all that I possibly can."

In his spare time, he plays polo and raises cattle. He also tends to the flowers in his garden and writes screenplays.

"I began writing poems at age 14, and one was published in a literary journal. My fondness for the written word has never diminished. Now I have an advantage as a writer, because I have been an actor for so many years," adds the writer and director of *The Good Old Boys*, a 1995 TV film in which he also stars. "Most screenplays are too long and most speeches are too long."

How does he pick his film projects?

"The script is important, the director is important, the quality of the business deal is important," he answers. "The location is important and how the schedule relates to your private life. But no factor is more important than having bills to pay."

Jones has nothing against formula films, as long as you make the formula new and different.

*"I get bored defending myself against charges of being sullen, morose and belligerent."*

"You need to give it real content," he insists. "Many criticize American movie audiences for being dumb. They are mistaken. We don't read enough books, we might watch too much television, but these people aren't idiots. So when you're dealing with a formula situation, you have a responsibility to make it new and different and stimulating."

His favourite film-makers include Jean-Luc Godard, John Ford and Orson Welles. Of the directors he has worked with, he singles out his buddy Oliver Stone as "a great screenwriter and one of the best directors. He's also a well-educated man. If I make a literary reference, I know he'll get it."

He doesn't want to name anyone else because he wants "all directors to believe that I love them. But I feel close to Stone as if he were my brother. You travel so much in this industry that you really treasure your friends. He's my friend."

What do they have in common?

"Cinema."

Of his larger-than-life image as a vivid, menacing villain both on and off the screen, he says, "I don't understand my reputation. I get bored defending myself against charges of being sullen, morose and belligerent. I give the nicest interviews and then I read in the paper how mean I've been. I sound like a terrible cynic. And I'm not."

Explaining why he is such a good villain, he says, "No man is a monster. No one is simply a hero. All people are, in fact, human. If you look into the best of any man, no matter how bad, you're going to find things with which you can empathize."

But is there anything he'd like to change about himself?

He laughs, "It would take me a year to decide, because I have so many I'd like to change."





# Drew Barrymore

## SWEET AS SUGAR

**In *Batman Forever*, Drew Barrymore plays Two-Face's saccharine sidekick Sugar. By Roald Rynning.**

**I**N *Batman Forever* sensational Drew Barrymore is Sugar, a Harvey Two-Face sidekick inspired by the legendary Marilyn Monroe.

"Sugar is a tribute to Marilyn," whispers Drew of her latest screen role. "That's all you can do, a tribute, because an icon like that you can't try to copy. She's so unique."

"I've loved Marilyn since I was a little girl. She's the sexiest, most fluorescent woman I've ever seen in my life but yet she had that sparkle in her eye and that great vulnerability. Women and men both loved her."

The same can be said of Hollywood's erstwhile little girl lost, beloved by cinema audiences ever since *ET* made her a star at the tender age of seven. Despite her roller-coaster life — a cocaine addict by 12, in rehab at 13 — Drew has fought her way back to the top and is now — clean and sober — Hollywood's hottest young star.

She is also, just as Monroe was forty years before her, Tinseltown's sexiest actress and someone unafraid of using her considerable sex appeal. This year alone, she posed nude for *Playboy*, stripped 'for fun' in a New York strip club and flashed David Letterman, an American talk show host.

"I'm real comfortable in my skin," says Drew of showing her six tattoos in so many a way. "Being naked is natural to me. I think the human body is really beautiful — it shouldn't be exploited, it should be admired."

Of stripping off on stage in the New York club, she giggles, "It's so odd to me that I can go out and do some silly thing and it's newsworthy information. It's so insignificant in this world. But, believe me, I had fun doing this

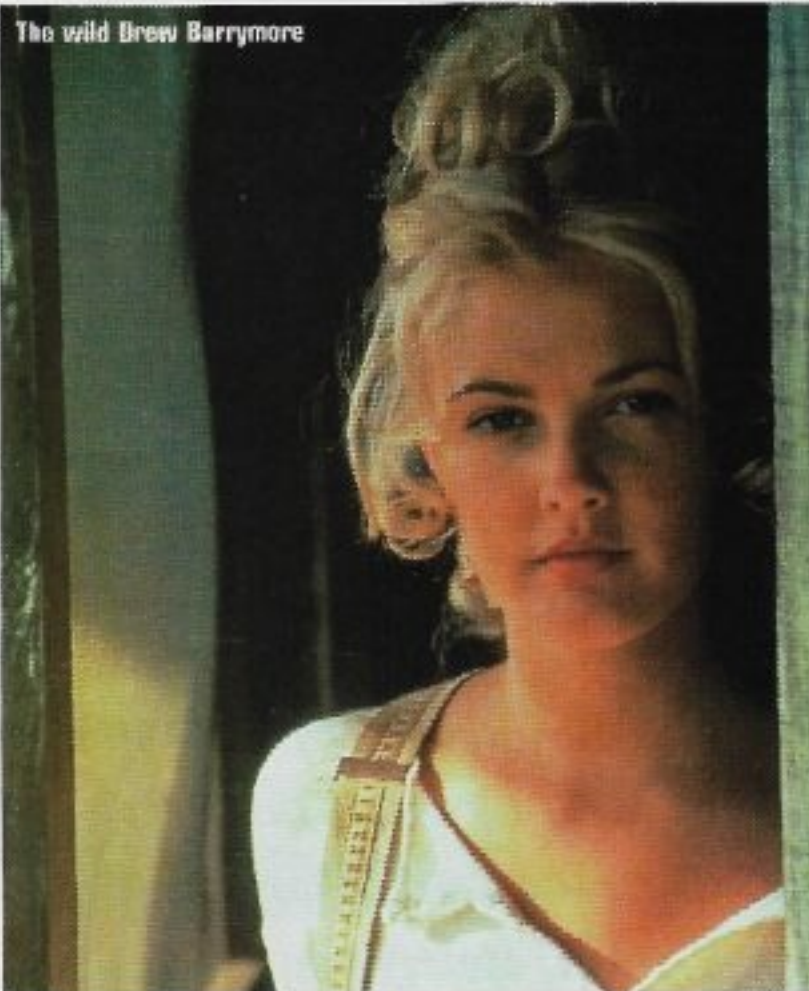
whole striptease act. It was done in a good spirit, for my friends."

The 20-year-old actress is surprised and pleased by her new image as the hottest starlet in Hollywood.

"But it's sort of strange," admits Drew. "I'm offered all this modelling work, and I'm the most unlikely model on the face of the Earth. I'm 5'4", I look like a rooster. It's ridiculous. I'm a total geek in real life. I'm

*"Being naked is natural to me. I think the human body is really beautiful."*

The wild Drew Barrymore



totally goofy and uncoordinated."

She laughs, "I know that the Guess campaign started it all, and I'm really grateful that I get to do these sexy poses. I'm still like a girl and we all have that thing inside of us that wants to play fancy dress-up. So I really like doing it."

There was, of course, no need for her to audition for the Monroe-esque role of Sugar. *Batman* director Joel Schumacher had created the character especially with her in mind.

"Joel's an old friend of mine," explains Drew. "I've known him since I was seven years old and we worked together on the series *2000 Malibu Road*. He called me and said, 'I've created this character and it's really you and I want you to be it'. And of course I came running."

A die-hard *Batman* fan, she believes *Batman Forever* will make many new fans of the series.

"This one is really different," she says of the third instalment. "It's not as dark as the others. It's more colourful, more fun, more comic book."

It's also a bigger production, with seventy sets compared to fifteen in the first film and seven in the second.

"This time around we see more than one section of Gotham. The city is huge and it's twice the height of New York. Very impressive sets."

The security on the Los Angeles set was so strict that when revised pages of the script were sent to Drew and the other cast members, they had to send the old ones back!

Still rumours surfaced that the Method acting of Val Kilmer was clashing with the impulsive pranking of Jim Carrey.

"If you think egos would fly anywhere, it would definitely be on that



Drew Barrymore as Sugar, a character inspired by Marilyn Monroe







*Bad Girls* (1994)

Sugar with Two-Face's second henchwoman  
— the raunchy Spice (Debi Mazar)



privacy, otherwise you go nuts. My life, since I was seven, has been an open book. The hardest part of my job is to be famous."

She wrote *all* about that five years ago in a best-selling autobiography, *Little Girl Lost*. About making her acting debut in a TV commercial at eleven months. About being a star at seven and wasting all her money from *ET* on drugs. About conquering the drugs and alcohol addictions.

Following the book, she didn't get a job for three years. "I didn't know how I was going to pay my rent," she recalls. "I worked at a coffee house and kept going on auditions and living in a small apartment and praying every day. People were sceptical, which I understand, but once I was given the chance to work, I kicked butt."

Now the girl nicknamed Daisy, after her favourite flower, is the youngest come-back story on record.

"I'm a really happy person," she glows. "There were a lot of years of my life when I wasn't so happy because I was confused. I was always supposed to be older and professional and responsible, so I had no clue what age I was."

"It's an old, tired story," she says of growing up in the tabloid limelight. "I'm sick of it. I think we all are. But I wouldn't have it any other way. Then I wouldn't be in the position I'm in — happy about life and comfortable in my skin. Everything is fate."

"Nothing comes easy in life," she reflects. "I've learnt through life experience to be humble, not to have an ego and be grateful for what I have. This business is very fickle and inconsistent but I do think I'm going to be around for a long, long time. The sky's the limit!"





# Nicole Kidman

## LOVING THE BAT

**In *Batman Forever* Nicole Kidman plays a psychiatrist who falls for the Dark Knight. Roald Rynning gets some therapy.**

**A**USTRALIAN actress Nicole Kidman is stepping out from behind husband Tom Cruise's shadow to take her place as a major Hollywood star in her own right.

Earlier in her career Nicole Kidman, 28, was reluctant to talk of her husband Tom Cruise. But things are changing. As the exceptionally brilliant and beautiful psychiatrist Dr Chase Meridian in *Batman Forever*, Nicole is achieving individuality as an actress and is emerging from the shadow of her superstar husband.

"Before, all journalists wanted to talk about was my relationship with Tom," she explains of her prior reluctance to talk of him. "Now it's less focus on Mrs Cruise and more on my work."

"Also when our marriage was in the beginning stages I really didn't want to share my feelings with the world. Today I've been married for five years and it's more natural for me to talk about my husband and feel casual about it."

At the beginning of their romance the independent actress felt very self-conscious about attending award ceremonies with Cruise because she didn't want to ride on his coat-tails.

"You can see in the photos that I think 'I'm not here because of me'," she laughs. "I felt nobody wanted my photo at the time because they didn't know who I was. And there I was getting all this attention. It was very uncomfortable."

These days Nicole gets attention because of her sexy and intelligent performances on the screen.

Off-camera, the five foot ten inch

beauty with pale skin, masses of bright red hair and shining blue eyes also makes an impressive presence. She does not share the view of Tom Cruise's first wife, actress Mimi Rogers, that she has ceased to exist as a result of her marriage to the superstar.

"I don't feel that way," Nicole insists matter-of-factly. "I've been fortunate in my career and I feel that I can hold my own. It's true that Tom and I are competitive when it comes to horse-riding sports. But we're not

competitive when it comes to our careers. There's no jealousy involved. After all, he is in such a different realm, I'd be crazy to compete with him."

The fiery Australian actress is determined to be her own woman, but she knows that she and her husband need to support each other's career and independence for their marriage to work. "We don't ever want to tell each other that we can't take a role because we have to be together all the time.

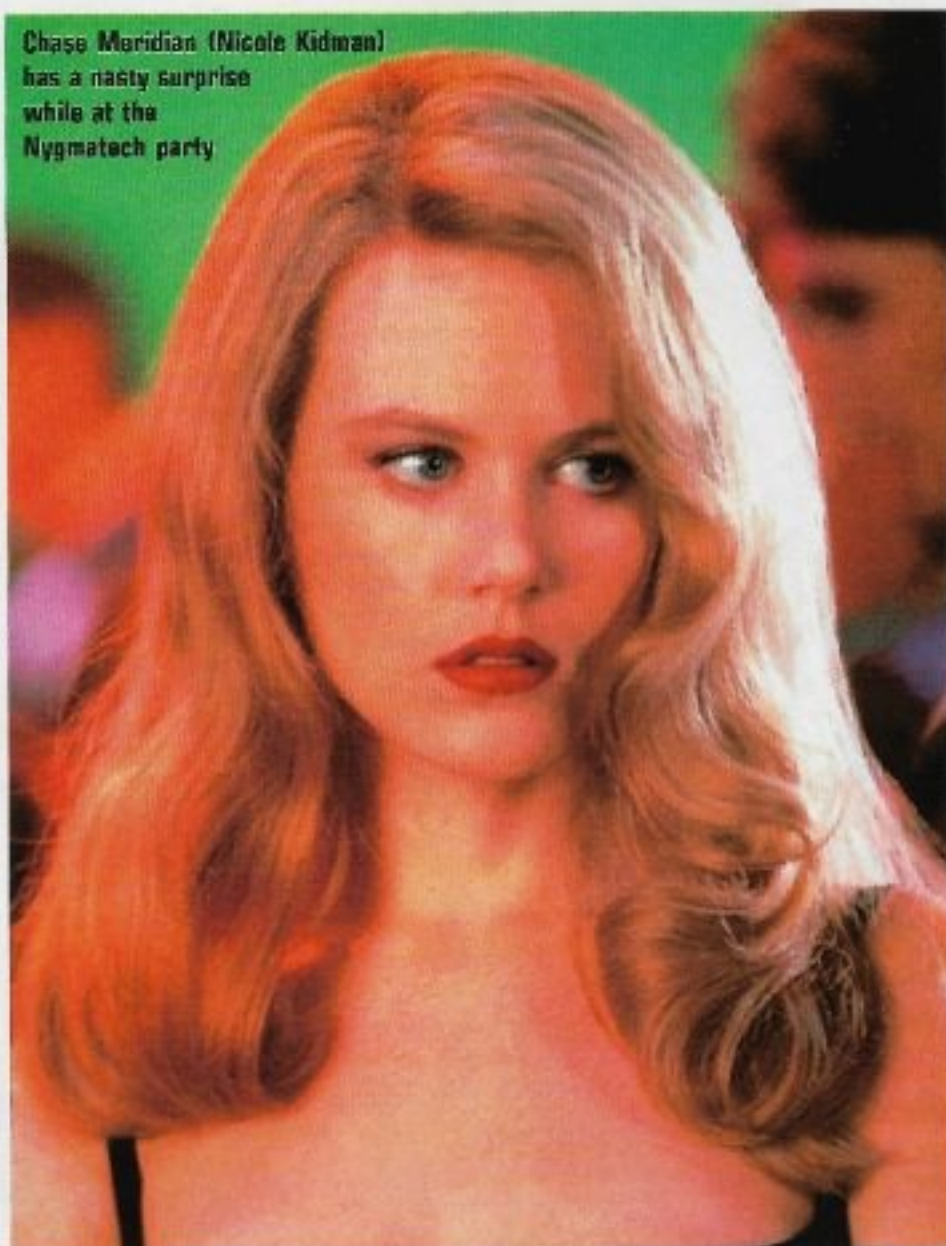
We like being together and it's emotionally hard to be away from each other, but there's also something about making a movie that is a very independent experience."

Since their 1990 wedding, Nicole and Tom have adopted two children—a girl, Isabella Jane Kidman Cruise, 2, and a baby boy named Connor Antony Kidman Cruise, five months. "I love being a mother and it has helped our marriage to blossom," says Nicole. "I hope to have more kids, maybe three or four, and I'd like to give birth to some."

"Getting a family of our own happened real fast. Suddenly we had two babies and a real family," smiles Nicole, who has never said publicly why she and Tom chose to adopt. And she is not about to change her mind. "All that matters is that Tom is a very good dad who feeds the baby and is very good at changing nappies. It's equal time in our household."

She brings the children everywhere with her and intends to keep mum about the details of the adoptions.

Chase Meridian (Nicole Kidman) has a nasty surprise while at the Nygmatach party





The sleek, sexy Chase Meridian confronts the questionmark around Batman

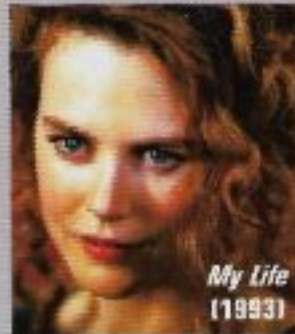




*Days of Thunder*  
(1990)

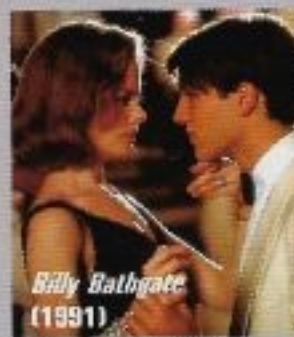


*Dead Calm* (1988)



*My Life*  
(1993)

## Nicole's Roles



*Billy Bathgate*  
(1991)



*2 Die 4*  
(1995)



*Far and Away*  
(1992)

"They have not chosen to be public figures," she says of her children. "We want to do everything we can to make their lives as normal as possible. If they later on choose to talk about it themselves to the press, then fine. But I don't want them going, 'So this is why you adopted us?' And I don't want them to read an interview with me in ten years' time and go, 'How could you have said that?' We adopted them because they are meant for us and they are very special, but their lives are private."

Isabella visited the *Batman Forever* set and was not impressed by the comic-book hero. "She cried when she saw Batman," smiles Nicole. "He's a big man in a black suit. Very scary for a two-year-old."

Nicole was never a Batman fan herself. "We didn't grow up on that in Australia," says the Hawaiian born Australian raised actress of the Batman phenomenon. "Part of my research for the role was to go and look at the *Batman* movies and the TV series. I didn't like the TV series much, but I've become a fan of the comic books, which are fantastic. They are like pieces of art and the images are interesting and dark and intriguing."

Nicole accepted the role as Chase because she is a big fan of Val Kilmer, who co-starred with her husband in *Top Gun*.

"I also liked the script, especially that here is a love triangle but it's between two people. It was cute."

She thought it fun to be the first woman to kiss Batman in his suit. "It was a bit kinky," she laughs of the seduction scene, her favourite scene in the film. "Chase was definitely into that black rubber and I got to understand why."

Working on the film was enjoyable for Kidman. "Joel creates an atmosphere on the set and lets the actors do their thing," she says, praising director Schumacher. "He

doesn't focus so much on each individual little thing, but he creates a very joyful relaxed atmosphere where the crew is laughing. With some directors the crew can't laugh or anything."

For the role she had to get rid of any trace of the Australian accent. "On every movie when I have to play an American, I put in a month's work of just working on the accent. It's easier now that I have done it a few times. It's not so intimidating. Actually, when I go back to Australia they say I have an American accent."

She grew up in a close-knit family and has recently bought a house in Sydney to be close to her tribe.

"I had a great childhood," she smiles. "I got strength and security from my family. I've told my parents that I want to be like them for my kids. They were really touched."

Her mother, Janelle, was a member of the Woman's Electoral Lobby, her father Anthony was active in Labour politics. "There were always political discussions at our table," she remembers of her childhood. "It gave me confidence in my opinions. When Tom is around my family he tends to be very quiet because we can really argue."

Nic, as she is called by family and friends, began acting at thirteen. At eighteen she was a star in Australia and the 1989 thriller *Dead Calm* made her an international star. It caught the eye of Tom Cruise, then married to Mimi Rogers, who fell in love with

*"Chase was definitely into that black rubber and I got to understand why."*

her screen presence and offered her the lead opposite him in *Days of Thunder*. After divorcing his wife, he and Nicole got married and then co-starred again in *Far and Away*.

Living in Los Angeles, the glamorous couple live an ordinary life. Or so she claims. "We're not bothered by fans; often we don't even get recognized. So we go everywhere without bodyguards and without creating any excitement. Most of the time we stay at home and just hang out with friends."

They are hardly ever out on the town. "We don't need that lifestyle," says the woman who is said to have lightened Tom Cruise up. "We prefer hiking or travelling around the world. We go to Australia a lot to visit my family, and we love Italy. I've always loved to travel. I went to Amsterdam when I was seventeen and backpacked through Europe. It's the best education you can have."

There have been whispers about Cruise's sexuality, something she laughs about. "He's the best lover I've ever had. Believe me, he's a very sexual guy."

So is she, of course, oozing sex appeal as Batman's kinky criminal-psychologist girlfriend. "I'm very busty and blonde in the movie," she giggles. "It's more of a comic book than the two first *Batman* movies and that gave me a lot of freedom as an actor."

Although she enjoys emerging from her husband's shadow, Nicole hopes to make more films with her husband.

"We'd like to have the movies to look back on when we're older, but for now we're busy with our own projects. Tom's doing *Mission Impossible* and I've just finished a movie with Matt Dillon and will be starting Jane Campion's *Portrait of a Lady* soon. It's real hard to find a movie that appeals to us both, but we'll find something. Tom is, without doubt, my favourite co-star."





# Chris O'Donnell

## WONDER BOY

**As Batman gets his partner in crimefighting, Chris O'Donnell tells Bruno R Lester about life as a caped crusader.**

**C**HRIS O'DONNELL, the 25-year-old star of *Scent of a Woman* and *The Three Musketeers*, trades his Mr Nice Guy for Mr Hot Stuff in a dashing appearance as the sexy and cocky Robin in *Batman Forever*. Meeting up with the new Boy Wonder in Atlanta, we asked him some thought-provoking questions.

**Were you a big Batman fan as a kid?**  
I owned the Batmobile, three Batboats and the dolls. But they were very different to the new toys. Everybody thought it was time for a whole different look. My favourite prop on the movie was the Batboat, and they are unbelievable. But from a technical standpoint, the Giant Bat is my favourite.

**Did you ever watch the TV series?**  
Growing up I saw most of the episodes. They're still on cable and I see them late night sometimes.

**Why do you think you were selected as Robin?**

It's because of my dynamic, superhero abilities [laughs]. I was lucky. On *Batman Returns* they had hired Marlon Wayans as Robin, but then they decided not to introduce Robin in that movie. I had a general meeting with Joel last year, while he was directing *The Client*,

and he told me he might be doing *Batman*. But he didn't mention me doing Robin. He only told me that he had liked my work in *Men Don't Leave* and that he wanted to work with me one day. Then I heard about the talent search they

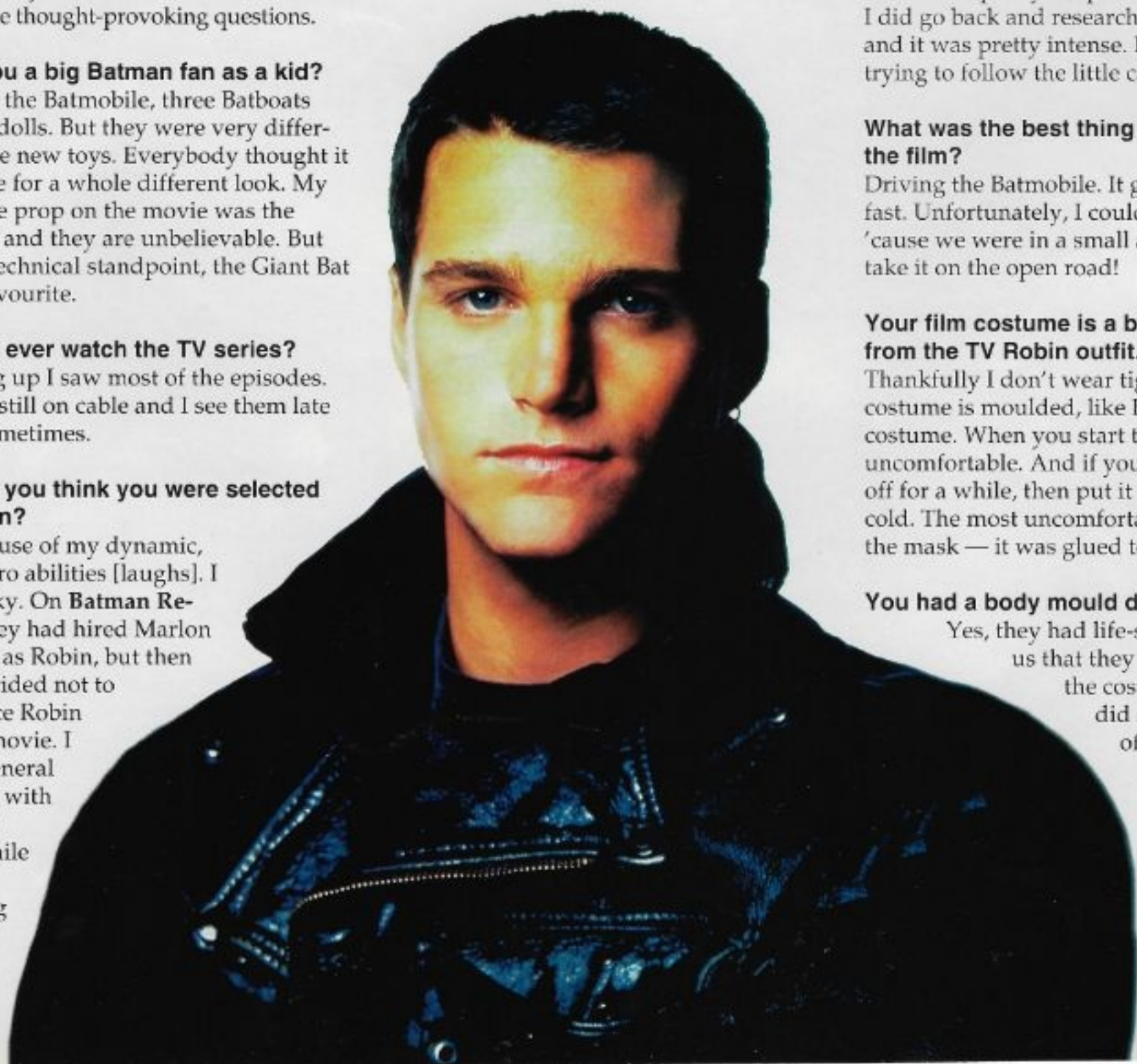
had for Robin. It can't have worked out because when I was in between *Circle of Friends* and *Mad Love* my agent told me I was offered the part.

**Did you do any research for the film?**  
I did some pretty deep research [laughs]. I did go back and research comic books, and it was pretty intense. It was difficult trying to follow the little captions!

**What was the best thing about being in the film?**  
Driving the Batmobile. It goes incredibly fast. Unfortunately, I couldn't drive it fast 'cause we were in a small area. I'd love to take it on the open road!

**Your film costume is a bit different from the TV Robin outfit.**  
Thankfully I don't wear tights. Robin's costume is moulded, like Batman's costume. When you start to sweat, it's uncomfortable. And if you take the suit off for a while, then put it back on, it's cold. The most uncomfortable part was the mask — it was glued to my face.

**You had a body mould done?**  
Yes, they had life-size statues of us that they would dress the costumes on. They did an entire mould of my body. One guy was there to clear my nostrils so I could breathe. Later, I went to a toy convention







"Thankfully I don't wear tights!" says Chris O'Donnell, who is delighted with his Robin body armour



in New York and they had the costume on my mannequin, and they had made up my face with natural make-up. It looked really like me, and I freaked out.

### And what about the cod-piece?

The good thing about that codpiece is that it was built with an emergency escape hatch. I could flip it up, exposing a zipper, so it was easier to go to the restroom.

### And you dyed your hair.

Only with temporary stuff. I was blond again a day after I finished shooting.

### How did it feel going on the set with all those big stars?

There were a lot of stars there but I think the sets and the Batmobile and all the gadgets and the costumes stole it away from the stars. It was like, 'Oh, God, look at that!' Then, 'Oh, how are you doing, Tommy? Look at that Batmobile!!'

### Was it a friendly set?

It was a really friendly set. They got us all together before we started filming, so we knew each other. And Joel's so sweet. He's constantly joking and making everybody feel important. Working with him is one of the best experiences I've had.

### Why the change in Robin's image?

Joel wanted to make Robin tougher. Robin has come from the circus and has led a gypsy lifestyle. He has a bike, leather jacket and an earring as Dick Grayson. Joel thought it was time for a different attitude.

### What was the toughest part of the shoot?

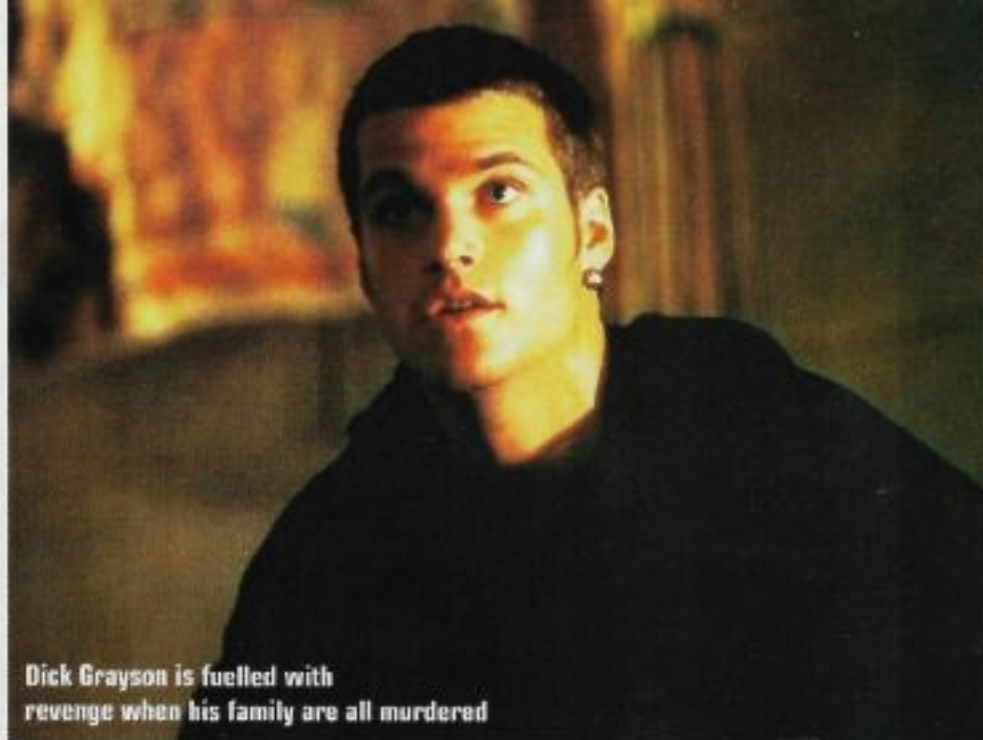
The fight scenes. I had martial arts training because there were a lot of fighting scenes. I was getting up like at 4am, to practise leg kicks with a martial arts master — and then I pulled a hamstring! Actually, most of the fight scenes, you do in such small pieces that it's like a punch and a kick and cut. So you don't need to learn to much.

### Did you do all the stunts yourself?

Mitch Gaylord did a lot of my stuff. When I saw the finished movie, I was quite surprised. Robin did things I never did. But I was happy because they made me look pretty good.

### Was it wild to see it the first time?

Yeah. It was cool. Usually I get really self-



Dick Grayson is fuelled with revenge when his family are all murdered

conscious when I see films that I'm in. I can't stand to watch them, but because this is a film where for so much of the filming I wasn't even there and with such an ensemble cast, it was like a whole new movie to me. When you put it all together with special effects, it's a totally different experience than watching yourself in a simple dramatic piece.

### What impact did Tim Burton have on Batman Forever?

I'm not really sure. I've never met him. If he was on the set, he wasn't there on the days I worked. But his mark is definitely on this movie because he created the look of the new Batman in the two first films. He brought it from the TV show to what it is now.

### You have this amazing laundry scene in which you dry your socks in a rather peculiar way.

It took me a couple of days to learn to do the socks. It looked strange walking around the set whipping wet socks around you. People were like, 'What the hell is he doing?' I'd spray water all over the place.

### Did you and Val Kilmer work especially on the relationship between Batman and Robin?

No. It's not like the whole film is about Batman and Robin and their relationship. But we worked well together.

### How did you start in the business?

I started doing TV commercials and modelling at thirteen. I'd always get the jobs because I looked much younger than I was and I was more mature than the other kids. Then my agent sent me on an audition to play Jessica Lange's son in

*"The sets and the Batmobile and all the gadgets stole it away from the stars."*

*Men Don't Leave* and somehow I got it.

### Did you always dream of becoming an actor?

No, in the beginning I was more interested in school than filming, and I only acted during the summer vacation. I wanted to go to business school and get a job in New York at an investment bank. I enjoyed the acting, but I'm a realist and never thought it

would be more than day-dreaming. After *Scent of a Woman* I got hooked on it and now it's my priority.

### Did you ever finish your degree in marketing?

I finished it during the shooting of *Batman*. Three times a week I took evening classes at UCLA. It was hard work. Often I did homework in between takes. Although I'm really into acting now, I think marketing is a very good background for somebody in my business. Marketing is playing a bigger and bigger part in films. They spend as much money on a lot of films in marketing them as they do in the production.

### Do you keep in touch with your co-stars?

On every movie I've worked on, there have been a couple of people that I've kept in touch with, usually a director or some crew member. The actors are hard to stay in touch with. We all travel so much because of work.

### What are you doing next?

Hopefully a romantic comedy. Not a big spoof, more sophisticated, like a *When Harry Met Sally* kind of thing.

### Do you get offered a lot of strange film roles?

Once in a while I get something in which the character is so much older, or so much younger than you think, 'What are they thinking?' But they have the intention of re-writing it for me.

### Are you signed up for many Batman sequels?

For about six of them (laughs). No, no, just kidding. I'm supposed to do another one. And it looks like it from the last shot of the film, doesn't it? That shot was done with doubles though. Anyway, they can't force me to do any more movies if I don't like the script or the director. But it was a really good experience, so I'm sure I'll be back.





# Joel Schumacher

## FLYING THE BAT

**When Tim Burton moved on from Batman, director Joel Schumacher re-invented the franchise. By Roald Rynning.**

**W**HEN TIM BURTON, who directed the first two *Batman* films decided that he did not want to do another one, Warner Brothers offered the third film in their hugely successful series to director Joel Schumacher. The former costume designer and set decorator, who has directed stylish hits like *St Elmo's Fire*, *The Lost Boys*, *Flatliners*, *Dying Young* and *The Client*, jumped at the chance to do a comic-book film.

With the blessing of Burton, Schumacher picked Val Kilmer as his new Batman and reunited the Caped Crusader with his comic-book sidekick Robin (Chris O'Donnell). Then he added pizzazz, humour and vivid comic-book colours to the thrill ride.

"Nobody asked me to copy Tim's movies, nor could I because he is a brilliant, unique artist. It had to be fun, colourful and less dark than the first two. I wanted a lot of action and a love story. I wanted Alfred, the butler, to be dry and witty. I wanted the villains to be outrageous and funny. Comic books are funny and the movie needed to be so as well."

Schumacher never went back to look at Burton's movies. Instead he immersed himself in the *Batman* comic books and got hundreds of them from the original 1939 magazines to recent issues.

"It was fun," he says of his research, "because I was reading them on planes and I'm sure everybody was thinking, 'What is this old hippie doing, reading all these comic books?' but I was doing homework!"

Schumacher has added a sexy psychiatrist, Dr Chase Meridian, to the gallery of comic-book characters.

"She's not part of the comic book," tells

Schumacher of the character Nicole Kidman portrays. "I tried to weave in a theme of duality — Bruce Wayne/Batman, Dick Grayson/Robin. The villain — Harvey Two-Face — is a schizophrenic manifestation of dual personalities, and Chase is a psychiatrist dealing with duality."

He laughs. "I know what you're going to say: 'That's a psychiatrist?' Well, I say, 'It's my city, my comic book and that's what she looks like. You can have Dr Ruth in yours!'"

It has been said that Sandra Bullock was offered the role before Nicole Kidman.

"Not true," he answers. "Almost 99 per cent of what's been written about this movie is not true. I love Sandra, she's going to be in my next movie, *A Time to Kill*, but this

role wasn't offered to her. When Michael Keaton was to play Batman, Rene Russo was cast as Chase. But when Keaton dropped out, I wanted Val, and Rene would have been too old for him. For Val, Nicole was perfect."

Another rumour: did Keaton really leave because he was fed up with the villains stealing the film and had insisted on Batman's character being beefed up, or was the \$15 million fee he insisted on too much?

"I'm going to be very elegant about this," answers Schumacher politely. "I'm going to follow the studio's press release."

Oh, please!

"If I told you the whole story the last line of it would be the truth is that everybody shook hands and decided we'd go our own ways. The rest of it is for someone else to tell you."

"A director has a huge responsibility. The people I work with give me a great deal of trust. I see them at their most naked, physically, mentally and emotionally, so I believe that whatever happens on a movie should go no further. It's the director's responsibility to be like a priest or physician, or like a good father. Actors bring me their faces, their bodies, their careers, their whole identity, and it's my job to put them on screen, to protect them, to serve them. What happens behind the scene is not for me to talk about. If they want to tell their side of the story, that's fine."

Tim Burton is credited as Producer but never set foot on Warner Brothers' Burbank set. "He's a really good friend of mine and he has been really supportive," says Schumacher of the visionary artist. "Tim was doing *Ed Wood* and was busy with other projects so his input on this movie was more in pre-production."





Harvey Two-Face (Tommy Lee Jones) and his babes  
Sugar (Drew Barrymore) and Spice (Debi Mazar)







Bruce Wayne persuades Dick Grayson to stay at Wayne Manor



Dick Grayson places his crimefighting costume next to the Batsuit



"Both Batman and Robin's suits are based on Greek statues" says Joel Schumacher

"But Bob Kane who created Batman was on the set a lot. His wife, actress Elizabeth Sanders, plays Gossip Gerty, Gotham City's gossip columnist. He was a great help to us all."

Really? There were stories of him not being particularly impressed with the sexy Batman costumes.

"He loved what we were doing but there were two things that he couldn't understand: why Chris O'Donnell is wearing an earring as Robin and why there are nipples on the suit!"

He laughs. "After Sharon Stone uncrossed her legs in *Basic Instinct* I never thought there was going to be such fuss about two rubber nipples on Robin's suit!"

The costumes were meant, he claims, to be campy and very sexy, with Batman and Robin in over-the-top, body-moulded, muscularly pumped uniforms.

"Both Batman and Robin's suits are based on Greek statues, based on perfect human anatomy — of course, on Polaroids of me! It didn't occur to me to stop with the nipples! Now I will go down in history as the man who put nipples on Batman's rubber suit."

Or as the man who revealed Batman and Robin's relationship as not being entirely straight.

"Oh, I didn't introduce a homosexual feel to the movie," he defends the family-orientated film. Then he adds wickedly: "Actually I've been very clever in planting a seed because Batman is having a homosexual

relationship with Alfred the butler, and I brought Robin in to cover it over."

He smiles. "Everybody tells me this version is so sexy, and I do, of course, have a shot of the Bat-Butt. I was told not to film it, but everybody keeps telling us that women talk about men's butts all the time. So I thought we're going to show it. There's so much female overt sexuality that is in movies, I thought maybe women would like it. The first time we showed a rough version of the movie to some poor victims that we dragged in off the street, it worked. When the Bat-Butt came on, the four hundred women in the theatre all screamed and cheered. If the whole audience had hated it, I'd have just taken it out."

There are about seventy imaginative and impressive sets in the third instalment of the series, compared with fifteen or twenty in the other two films.

"We didn't think about the two other movies when we designed our Gotham City," explains Schumacher of the city's new, freshly-conceived look. "It's hard to imagine, but since we didn't make the first

*"I never thought here was going to be such fuss about two rubber nipples on Robin's suit"*

two pictures they didn't exist for us.

"Production Designer Barbara Ling and I had the chance to create our own city. I wanted it to be very large-proportioned, so we looked at a lot of fascist architecture for inspiration. Most importantly, I wanted to have a lot of large human forms in the city. Bodies and faces give the city personality. If you see a bridge in a movie, it's one thing. If you see a bridge that has human beings holding it it has a life of its own."

Making the \$80 million production of *Batman Forever* was no easy ride. More like climbing Mount Everest, insists Schumacher. "When I was asked to do it I thought, 'This could be so much fun'. When I got into the preparations, I thought, 'Oh, this isn't going to be fun at all. It's going to be the worst task of my life! It's only going to be hard work'. But the second we started shooting it has been the most fun I've ever had."

"It was difficult but it was fun-difficult. It was a challenge, but the cast was fabulous and the crew helped me a lot and made it fun. It was like being in love — the agony and the ecstasy. The highest highs and the lowest lows, that's film-making and why it's so addictive."

"Most of my movies have been relatively small — small budgets and small schedules," continues Schumacher. "On this there were over a hundred days of shooting. There were huge sets, large crowd scenes, tons of special effects, tons of stunts. A thousand



The multi-coloured streets of Schumacher's Gotham City



people worked on the movie. And to know we were to open in the US June 16th whether the movie was finished or not. What pressure! Making it was some endurance task."

What was the most difficult scene to film? "Believe it or not it was the scene inside that god-damned safe, which was my stupid idea. It was so narrow and small in there with gushing pink supposed acid. And it was incredibly hot with all the lights and infra-red lights.

"Val's suit was almost unbearable to wear for periods of time, because he could only breathe through the mouth. The suit is so dense, it was like wearing five rubber suits on top of each other. To put a human being into this confined space with another person, with this suit on — you feel cruel making someone do it."

Did Val Kilmer do all his own stunts?

"Ninety per cent of it. Even the kicks. He lost five pounds on one day alone, in the fight scene he has with Two-Face [in the bank at the beginning of the movie]. Val sweated tons in that suit."

It can't have been easy to keep control of the rubber-face Jim Carrey as the Riddler?

"Why would you want to?" asks Schumacher. "Actually, Jim is much more disciplined than it may look. He's a director's dream, and one of the most dedicated perfectionists I've ever worked with. He will work all night in front of a mirror before he comes in to do a scene. Through

all those cane shots of him we never used any double for him. Who can move like him? And who can wear that suit except for him? When he blows up the Batcave, that's all him. He's there with all the explosives."

Did he improvise a lot?

"He would improvise but mostly we did a scene, like a week before or the night before, right in the middle of a take. Every shot had to be cut and matched and he was working with Val and Tommy Lee [Jones, as Two-Face] who are very method-trained actors. So there had to be discipline on set."

"I couldn't let everybody run wild. We would have a blueprint of what we were going to do in the scene, and within that the actors could be spontaneous, but they had to say the same lines and the cane had to land in the same place in every take. Jim's genius is that it looks like he's making it up in front of you."

What about the scene where Carrey has his boss tied up and he 'does' the TV for the first time with the fish?

"Because there were so many special effects in that scene, everything had to be

***"Jim [Carrey] is much more disciplined than it may look. He's a director's dream."***

exactly the same, take after take after take. All the effects had to be worked in with it, so it was totally disciplined. Also, Jim was wearing the thing on his head, and it was so heavy. Jim's holding it up and he's dancing in it, and doing jokes and being evil. It was a complicated scene. But actors have many rewards for their hard work, so nobody should think that they are abused!

"Oh," Schumacher recalls the bliss of filming, "even though it was the third **Batman** movie it was our first. We were like kids in the comic-book story. So many of us have made movies that are supposed to be reality-based. When we got to do a comic-book it was very liberating."

The expectations are sky-high for **Batman Forever**. Was Schumacher nervous before the smash US opening?

"I was nervous because all the papers were predicting how big a hit it would be, and I never had that with a film before. Usually my films have been discovered and have become successful. I've never worked on a movie where people have decided it's going to be a hit before it comes out."

"Now I'm reading statistics of how much people predict it will make and of course that makes me nervous. I fear that if we don't make that it will be considered a failure."

Then he smiles — a smile of a winner — and adds: "But I could have worse problems!"





# Barbara Ling

## DESIGNING THE BAT

**As production designer on *Batman Forever*, Barbara Ling brings her own unique vision to the Bat-saga. By Judy Sloane.**

**C**AN A GIRL design a car? And not just any car... Can a girl design a Batmobile? That question was formulated many times as word got out that Production Designer Barbara Ling had been chosen by director Joel Schumacher to capture a whole new look for Gotham City in Warner Brothers' third movie about the Dark Knight, *Batman Forever*. A male journalist even went so far as to ask the designer if she felt she had brought a female touch to the film. "I did not drape the movie in draperies," laughs Ling. "It's actually a very big and bombastic architectural look. It's not softer by any means."

Undeniably the biggest assignment of Ling's career, she faced the challenge without flinching, complimenting Schumacher for his open-mindedness. "He doesn't consider design to be segregated. He thought I could bring a vision to this that would be different." And 'different' seems to be the appropriate word for every aspect of this new movie... different casting, different writers, different musical score, different scenic design, different costumes — in short, a totally different concept from the last two preceding movies.

One of the most noticeable changes in *Batman Forever* is visual. "We brought colour on a large scale to the film," says Ling. "The thing that I loved about the comics, especially the Dark Knight series, is that they colour-washed the frame, so as you're turning the pages there will be four or five frames totally washed in blue and the next page they're all washed in red. Joel was totally excited by that

kind of look. So we kept the sense of the city, but it's always washed in a very dense colour. It was quite a challenge to keep a lush, dense look and then wash it with coloured light. But it worked quite nicely. As you see each character, their entire world is washed in their colours. The Riddler's is green, Harvey Two-Face is red, magenta and black and Batman's world, of course, is deep blue and purple."

In another bold 'first' the audience sees Gotham City via a helicopter shot, during the day. Ling created nearly sixty sets for the production utilizing the streets of New York and Los Angeles. "More than any-

*"As you see each character, their entire world is washed in their colours."*



Designs on Gotham City

thing it's the streets that I really wanted to get a greatness of scale for the film. New York, in the Wall Street area, has a kind of vast canyon that would help open this movie up, rather than build on a backlot."

Her vision of Gotham became, "more Russian constructivism mixed with Japanese futurism with World's Fair proportions, with Baroque and Gothic all mashed into a fusion of a new weird surrealism!"

The interiors were so vast that they elicited unusual spaces to contain them. The new multi-leveled Batcave would not fit on any legitimate Hollywood soundstage, but Ling easily conquered that problem.

"I ran down to Long Beach because I knew the Spruce Goose [Howard Hughes's enormous plane] had left, and the dome which once harboured it was fantastic. It was two hundred feet high by six hundred feet around. We secured that as a main stage."

The new Batcave was created through a developmental process that emerged with each rewrite of the script. The story started to call for numerous things happening within one level, and when the idea of the Batcave being destroyed began rearing its ugly head, the writers and Schumacher realized they needed multi-levels where Batman could escape and reinvent himself, armour and all.

Even Wayne Manor hasn't gone without a face-lift, although Ling insists its remodelling has nothing to do with the fact that Val Kilmer is now portraying the Caped Crusader.

"The only reason to say yes to doing something like this is if you



can infuse a new feeling to it. There's no reason to go back and do the same thing over and over again. Wayne Manor in the first one was a practical location in England. Wayne Manor in the second one was a built living room, using the same English exterior they used in the first film.

"In this one we wanted to bring in another feeling. It's the same kind of opulence but on a much more austere and less showy level. Joel was really trying to capture a more accessible person rather than somebody who's so far out there that nobody can relate to him. I wanted to have more of a feeling of what the character of Bruce Wayne was. I [was] trying to show a little bit of the loneliness of this guy, and the fact there is an austerity of these vast rooms that he, as a dual identity, is walking through with an unattached involvement."

In a movie which spotlights two of Batman's most outrageous enemies, The Riddler and Harvey Two-Face, Ling's creative expertise was continually being challenged. One of the most fascinating sets to conceive and construct was Harvey Two-Face's hideout. Tommy Lee Jones, in all his maniacal delight, portrays the lawyer-cum-villain who, after a dreadful accident leaves him disfigured, has turned to a life of crime.

"Harvey Two-Face's hideout was a challenge because his world is half and half," says Ling. "It was one of the hardest things I had to do, because every piece of furniture had to be exactly half and half, and then you had to figure out how to make it work within a room that was split right down the middle. At one point I almost went out of my mind. Finally, there was a great moment when Tommy Lee Jones, in the Two-Face make-up and costume stands in there and they do the establishing shot, and it's absolutely half and half! When it all comes together it's very thrilling."

With outrageous being his middle name, Jim Carrey blasts onto the screen as The Riddler with Ling surrounding him in a green orb that rivals Oz's Emerald City. "We ended up putting him into this island that was kind of a destroyed refinery/distillery that he rebuilds and then lives in. We built the interior of this on the largest stage at Warner Brothers. It was sixty-three feet high by one hundred feet around, kind of a ball with a throne in the middle of it and all these electrical magnetic test tubes. That was a very different engineering feat."

Ling began studying the problems Buckminster Fuller encountered when building geodesic domes, and then took her plans and models to technical experts in Los Angeles.

"It's particularly fun to bring in real-world engineers to a movie-world because their life is normally so boring in comparison."

The stunning concept sketch for The Riddler's base on Claw Island







A bad day in the Batcave



Designs for the breathtaking Batcave

They had to figure out how to be able to build a ball, and be able to wire all the walls so we could have camera angles through [them at] any moment. First they would cringe and say, 'Oh, my God, what's that?' and then they would go, 'Okay, let's figure how to do that'. In one respect that's part of the excitement of design. The greatest moment is when it's up, and you've actually done it, and you're standing in the middle of it and you're going, 'Oh, my God, we did it!'"

Ling worked closely with costume designer Bob Ringwood, as Schumacher was adamant from the onset of the production that everything in the movie was to be of one concept.

"It's as if Batman or Alfred designed everything to have the same feeling," says Ling. "So the car and the suit are kind of organic, all one sense of design."

Even the gadgets supported this consolidated concept. "They were all of one look. I worked with Chris Rose, one of my gadget illustrators, a very talented guy who loved making prototypes. I wanted everything to reflect the bat. All of his gadgets are all new and all very much reflective of the wing of the bat. They were really fun to come up with."

Ling found one of the most enjoyable aspects of the movie was the interaction she had with the special effects people headed by the legendary John Dykstra.

"I would use a real exterior like the Manhattan Bridge. Beneath the bridge is Harvey

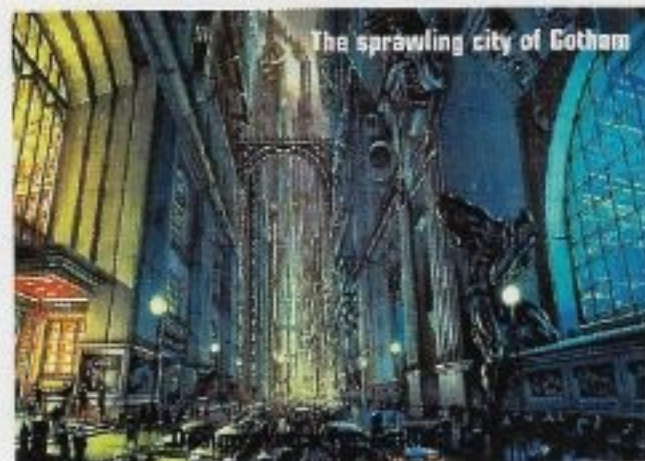
Two-Face's exterior hideout. We shot the real bridge and John computer generated two or three huge elements on top of the real location. It's a perfect marriage of sets and effects. We did that numerous times through the film. There is an absolutely stunning shot that is almost all computer generated. It's a view of Gotham which we spent almost a year on. It's not a very fast medium, but very exciting!"

Ling, who began her career in the theatre, designing the sets and lighting for nearly two hundred productions, commenced her movie career working on various short subjects with actress Diane Keaton. This led to her first feature film, *Heaven*, which was Keaton's directorial debut. Ling's other movie achievements include *Men Don't Leave*, *The Doors*, *Fried Green Tomatoes* and *Falling Down* with Joel Schumacher. After her monumental work on *Batman Forever*, did she now long to go back to the smaller and more intimate productions?

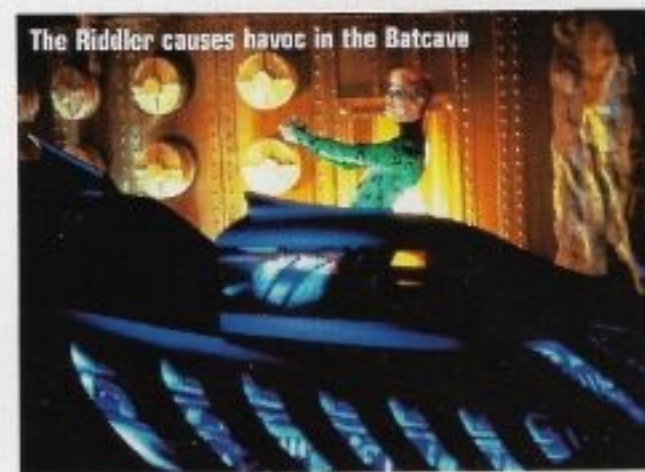
"What I think is great is going back and forth. This kind of film, *Batman*, takes an enormously long period of time to work on

*"The greatest moment is when you've done it, and you're going, 'Oh, my God, we did it!'"*

in terms of your life. There's no social life! It's a 14-15 hour day, 7 days a week job for my art department. So I wouldn't want to do back-to-back pictures! It would be too exhausting. For me, it is always exciting to work with a variety of ideas and people and thoughts. I like the idea of going back and forth. *Fried Green Tomatoes* was a fabulous labour of love, and a little gem of a

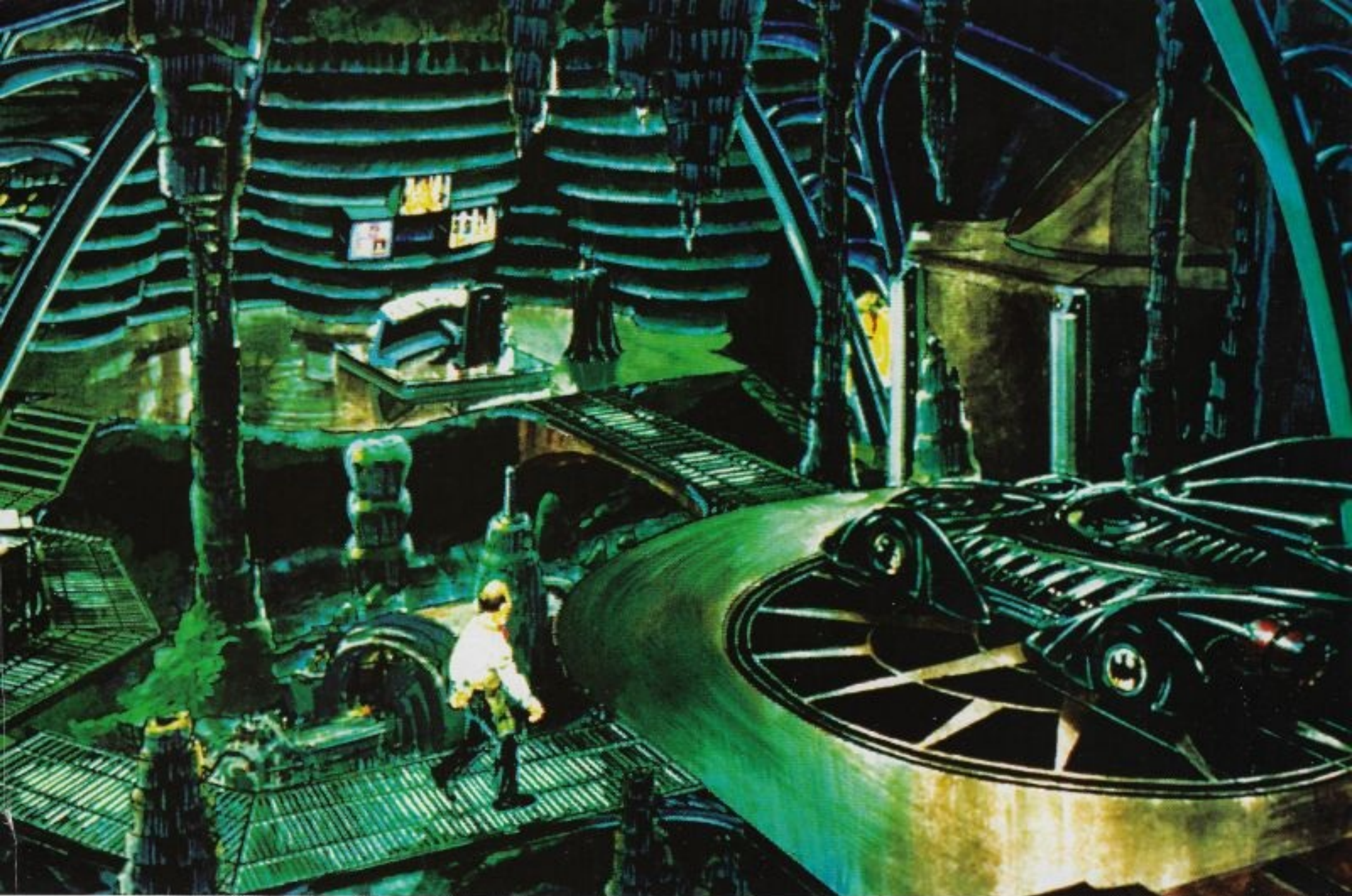


The sprawling city of Gotham



The Riddler causes havoc in the Batcave





movie. This is very fun and you only get a very few of these in your lifetime."

Although Ling's vision of Gotham City might be quite a bit different from her predecessors, she speaks with genuine fondness and admiration of the late Anton Furst, who designed *Batman*. "Anton and I share a lot of the same loves of architecture. I always was a huge fan of his. If anything,

there's a few odes to Anton in this one. I'm also a huge fan of Bo Welch's [Art Designer for *Batman Returns*] and there's a few odes to Bo. I think in every *Batman* movie each person must carry through something. You've got to give a little piece to the peer in front of you. Anton and Bo really captured more of a Decoism, in a brutalistic form, which is mixed into this too, but I went a little bit more fantasy."

In foreseeing the continued success for *Batman* Ling has this suggestion. "In the comics he goes everywhere and it's very exciting. If they're smart with this, in *Batman IV* [they'll] take him out of Gotham, and do an adventure somewhere else with him. Have a whole new group do it, have another vision. I think it's the only thing that probably hurt *Superman* a little bit was keeping it in Smallville, in Metropolis. The comic is alive because it's always different. If the film does that it can go on forever."

Out of all the sets Ling created for the movie, the one that turned out exactly as she imagined it to be was the Batcave. "It was a great moment, everything came to-

gether and all of a sudden the Batmobile rose up in the middle of it. After the months of planning, six months of building, all the headaches, all the engineering, and then all of a sudden it worked. That type of thing is quite wonderful."

And the answer to the question 'Can a girl design a car' is... the Batmobile looks great.

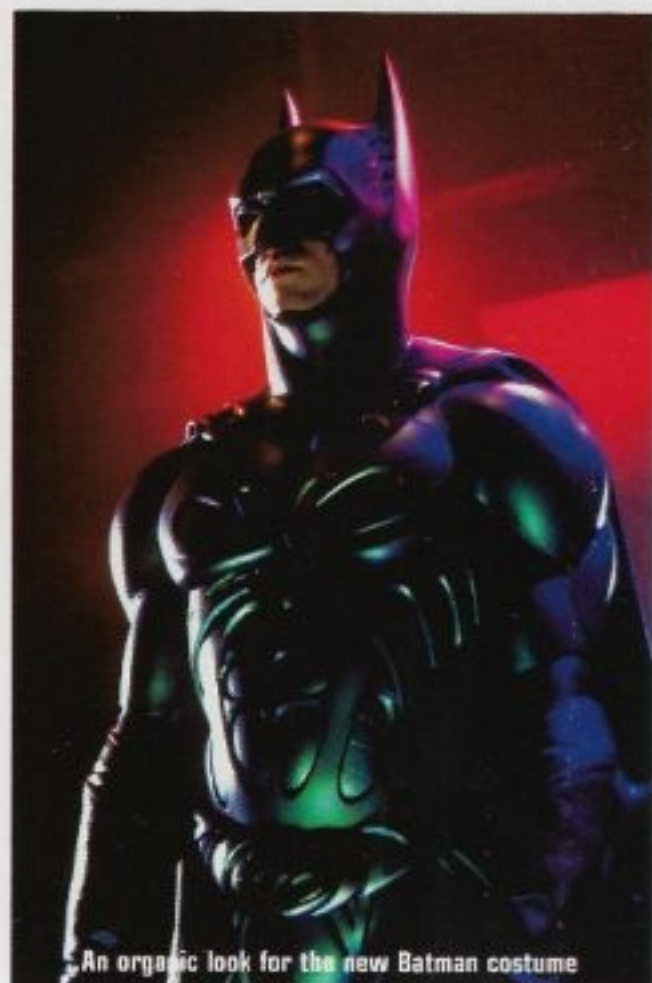


One sleek set of wheels...



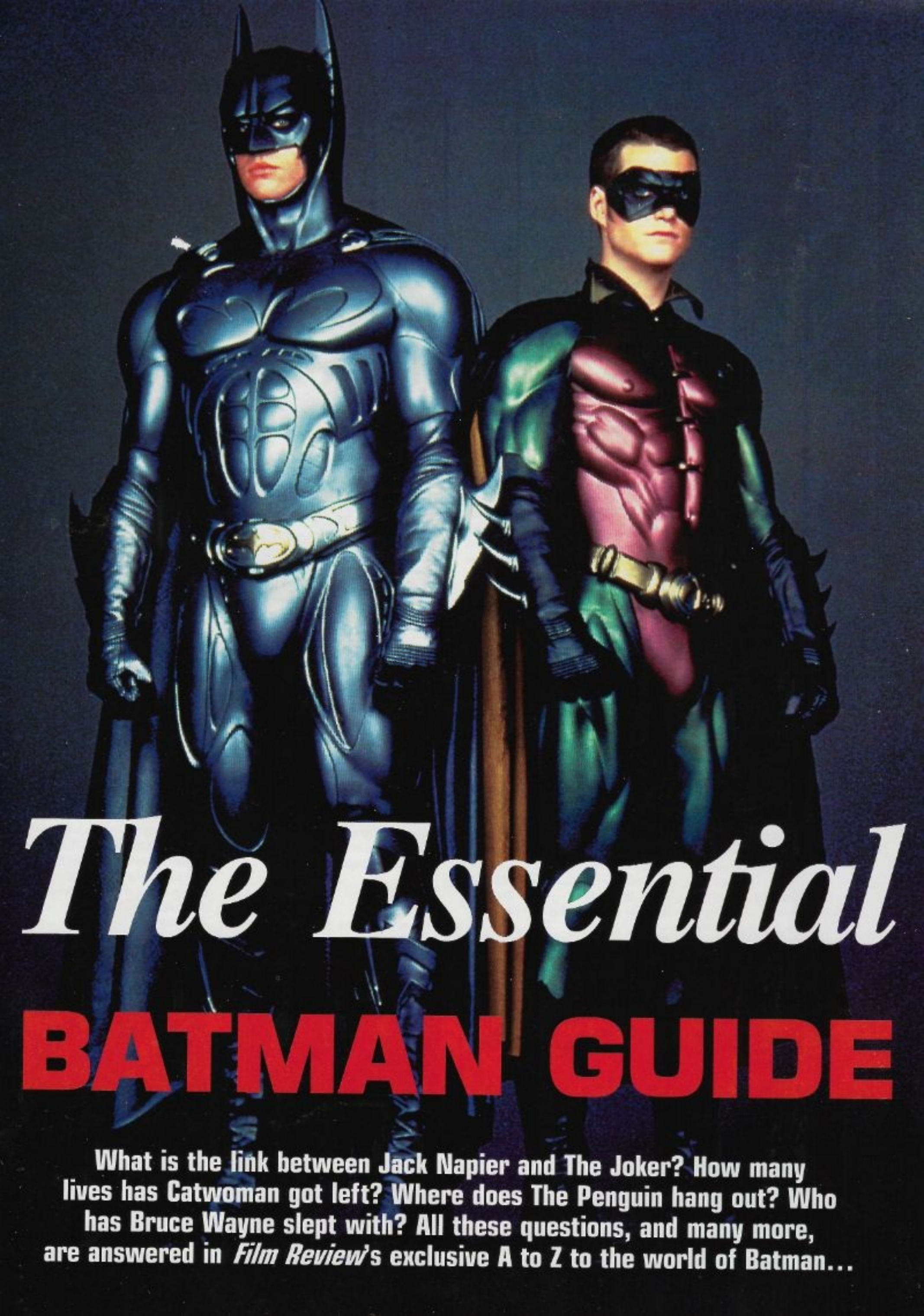
The new interior of Wayne Manor

*"If they're smart with this, in *Batman IV* [they'll] take him out of Gotham."*



An organic look for the new Batman costume





# *The Essential* **BATMAN GUIDE**

What is the link between Jack Napier and The Joker? How many lives has Catwoman got left? Where does The Penguin hang out? Who has Bruce Wayne slept with? All these questions, and many more, are answered in *Film Review's* exclusive A to Z to the world of Batman...



## Alfred



Bruce Wayne's butler and friend since he was a boy, who takes the role of a surrogate father. Alfred is English, staunch, upright and attends to his employer's every need, tips him off about crimes in Gotham City and fixes him up with foxy chick Vicki Vale. Alfred recommends telling Vicki Vale the truth, which is a bit reckless as she then doesn't appear in the next two movies. He even keeps the Batcave in perfect order: after all, have you ever noticed any bat droppings in there? Played by Michael Gough. (*Batman*, *Batman Returns*, *Batman Forever*)

## Alicia

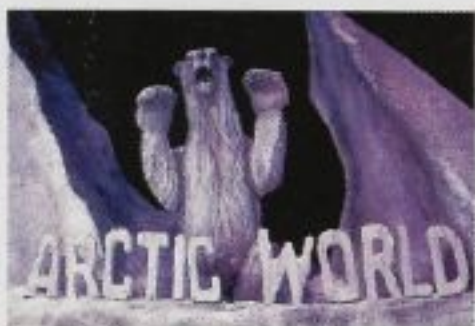


Gangster's moll who is having an affair with Jack Napier. When Napier returns as The Joker, Alicia is swept along in his madness, and her beautiful features are ravaged by acid to the point where she has to wear a porcelain mask. So she throws herself out of the window. Played by Jerry Hall. (*Batman*)

## Anchorwoman

American tv newsreader who gets what most American tv newsreaders deserve... Played by Kate Harper. (*Batman*)

## Arctic World



Located in Gotham City Zoo, Arctic World is the base of operations for The Penguin and his bunch of weirdo sidekicks. Destroyed by The Penguin's own missiles. Message: crime does not pay. (*Batman Returns*)

## Arkham Asylum

High security hospital for the criminally insane, where the mad and bad of Gotham city are incarcerated. (*Batman Forever*)

## Atkins, Fred

Max Shreck's old business partner who was on extended leave (in other words: dead). The Penguin has his severed hand. (*Batman Returns*)

## Axis Chemicals

Huge chemical corporation with which gangster Grissom has criminal dealings. Jack Napier realizes he has been betrayed while raiding the Axis files and sabotages the plant, but meets his end during a fight with Batman. Axis chemicals is destroyed by the Batmobile after The Joker has been producing his poisons there. (*Batman*)

## Batarang



Nifty piece of arsenal with a programmable directional device—used by Batman to knock out four members of the Red Triangle Gang. However, it is taken by a dog and later used to frame Batman for the kidnapping of the Ice Princess. (*Batman*, *Batman Returns*, *Batman Forever*)

## Batarang (silver)



Even posher Batarang, fired from a launcher on Batman's arm. (*Batman Forever*)

## Batcave

Cavernous dugout beneath Wayne Manor from which Batman organizes his fight against crime. The Batcave is brimming with high tech equipment,

# In the Beginning

The first Batman comic strip, *The Case of the Chemical Syndicate*, was published in May 1939. The 18-year-old Bob Kane based the crimefighter on a drawing by Leonardo Da Vinci that he saw in a book. "There

was one drawing of a man on a kind of sled with bat wings called an Ornithopter," he says. "To me, it made the man look like a large bat. I interpreted it as a new kind of comic book hero — a Bat-Man".

Bob Kane with his first Batman illustration



including surveillance devices which cover all of Wayne Manor, but there's an awful lot of bats flapping around. The Batcave can be accessed by pressing a switch within an effigy of Wayne Manor inside the fish tank in the drawing room, which reveals the entrance through an Iron Maiden (*Batman Returns*) or via a travel capsule in Bruce's office (*Batman Forever*). But don't tell anyone.

## Batcuffs

Batman's own handcuffs — used purely for crimefighting purposes, of course... (*Batman Forever*)

## Batman

The mysterious Dark Knight of Gotham City who patrols the city seeking out criminals who might otherwise evade justice. Batman moves silently, is able to deflect bullets, can



defy gravity with the glider-like wings on his cape, and has a packed utility belt — or so the rumours say. He's also that rare beast: a superhero who looks good in rubber. Batman is in fact — gasp! — millionaire Bruce Wayne in disguise. Gotham goes off him for a while when it appears that Batman has turned bad, and killed the local bimbo, but it all comes to good when he exposes The Penguin's evil schemes. (*Batman Returns*)

## Batmobile

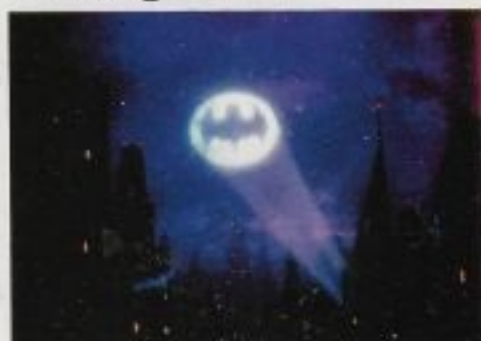


Batman certainly has got some set of wheels... Sleek, black, turbo-powered, mean dream machine, with the sort of armoury that could polish off a major world power. The Batmobile can jet-tison its exterior bodywork to fit through tight squeezes, has a remote control facility, shielding and — who knows — probably even a hi-fi sys-



tem and airbags. Its defence systems prove to be a bit naff, however, when the Red Triangle Gang manage to break through the shields and set a remote device of The Penguin's making into the controls. With Batman inside, the vehicle runs amok but — thank God! — he is able to remove the device before running over a dear old lady. Alfred is worried who can repair the Batmobile. The same person who built it, one would presume! (*Batman Returns*) Maybe this is why the Batmobile has so many new features for its next outing. However, the security system obviously still needs looking at, because Dick Grayson takes it for a joyride... (*Batman Forever*)

## Batsignal



Huge lamp used by the police to call for Batman's help — for example, when the Red Triangle Gang first attack Gotham City (*Batman Returns*) or Harvey Dent goes on the rampage (*Batman Forever*).

## Batskiboat



Used by Batman to skim through the sewers to The Penguin's lair. (*Batman Returns*)

## Batty Bomb



A cute but lethal destructive bomb created by The Riddler which has wings that flap. (*Batman Forever*)

## Batwing

Batman's personal plane. Obviously the first one was a bit shoddily made; it was shot down by The Joker. (*Batman*)

## Bob the Goon

The Joker's main henchman. Bob trails reporter Alexander Knox in order to obtain information about Batman. Played by Tracey Walter. (*Batman*)

## British Extras

Those actors who stand around in the background and don't have any lines — also known as 'noddies'. There are lots of British noddies in *Batman* (fair enough, as it was recorded in Britain), including That Bloke Who Was a Yellowcoat in *Hi-De-Hi*, and That Woman Who's Always in the Queen Vic in *EastEnders*.

## Burton

Chief psychiatrist at Arkham Asylum. Burton's role was dramatically cut when the opening sequence, in which Two-Face escapes from the Asylum, was edited out. And if the name sounds familiar... d'ya think it could be a tribute to director Tim Burton? Surely not! Played by Rene Auberjonois. (*Batman Forever*)

## Cane



The Riddler's question-mark cane has a gold tip and pops open to reveal an electronic panel which can be used to open doors. Jim Carrey had problems with it because it was so-o-o-o heavy. (*Batman Forever*)

## Catwoman

The feline dual personality of Selina Kyle. Dressed in a seductive skin-hugging shiny black catsuit with razor-sharp claws, Catwoman performs acrobatic backflips, can swallow pet birds whole, fights like a tiger and does marvellous things with whips.



Catwoman recognizes that Batman is a thorn in her side, and suggests to The Penguin that they discredit him before the people of Gotham. She has her revenge on Max Shreck, electrocuting both herself and the industrialist with an electric cable during a tongue sandwich. But this actually only uses up her eighth life — the first was taken by Shreck, the second by The Penguin, the third by Batman, and she was shot four times by Shreck on their final meeting. In her final life, she can still be glimpsed on the rooftops of Gotham City... which is good news because there's been talk of a Catwoman film. Played by Michelle Pfeiffer. (*Batman Returns*)

## Claw Island

Location of growing corporation Nygmatech and the base of The Riddler. (*Batman Forever*)

## Cobblepot, Oswald

Bizarrely deformed individual born with a beak for a nose, flippers for hands and a huge waddling bottom. As a baby, Oswald was locked in a cage, until his parents decided enough was enough after he had eaten the pet cat. They threw baby Oswald and his cot into the river, and he floated away to be found by Penguins. He grew up to become arch-villain The Penguin. Played by Danny DeVito. (*Batman Returns*)



## Dent, Harvey

District Attorney for Gotham City who pledges to crack down on the rising crime wave in Gotham City. Played by Billy Dee Williams. (*Batman*)

Harvey is seriously injured in an acid attack, which scars one side of his face and damages his brain. He becomes the deranged criminal Two-Face (neither of which resemble Billy Dee Williams in the slightest). Played by Tommy Lee Jones. (*Batman Forever*)

## Duality

The running theme in all of the Batman movies. Bruce Wayne, Jack Napier, Selina Kyle, Oswald Cobblepot, Dick Grayson, Edward

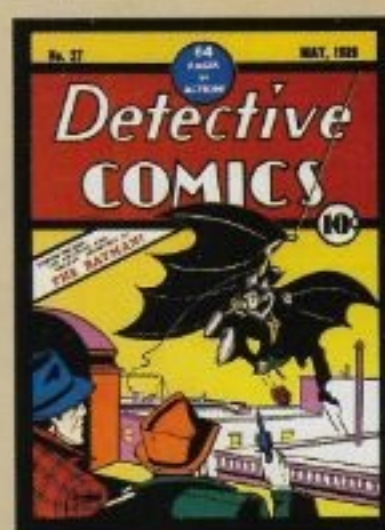
## Bat Fax

Batman creator Bob Kane and the principal strip writer Bill Finger based one of Batman's most popular villains, The Joker, on a character played by Conrad Veidt in the silent German flick *The Man Who Laughs*. The image of The Penguin came to Kane in 1941 after seeing the drawing on the front of a packet of Kool cigarettes, while Catwoman emerged in 1940.

"I admired Hedy Lamarr," says Kane. "She had that great feline beauty, and my girlfriend looked very much like her. My girlfriend was kind of handy as a seamstress, and she evolved a cat costume in which she posed as my model for the character."

The Riddler, now one of the top four Bat-villains, actually had a very limited life in the comics. Introduced in issue 140 of *Detective Comics* in 1948, he subsequently disappeared until 1965, when Frank Gorshin's puzzling performance in the *Batman* TV series brought the character some new-found popularity.

Harvey Two-Face Dent actually preceded The Riddler by six years, arriving in issue 66 of *Detective Comics* in 1942. He was dropped from the strips in 1954, to later return in 1971 — but *Batman Forever* is the first time that the character has been seen in a live action Batman adaptation.





Nygma and Harvey Dent all have two sides to their characters.

## Duck



The Penguin travels in a huge, yellow duck which can float on water or travel across land. It was destroyed — and beheaded — by the Batskiboat. (*Batman Returns*)

## Eckhardt

One of Commissioner Gordon's trusted police detectives, who is actually in the pay of The Joker. Played by William Hootkins. (*Batman*)

## Fish

Used by Max Shreck to lure The Penguin. (*Batman Returns*)

## Flugelheim Museum

Gotham City Museum where The Joker tricks Vicki Vale into meeting him. He disposed of all the other visitors with gas. (*Batman*)

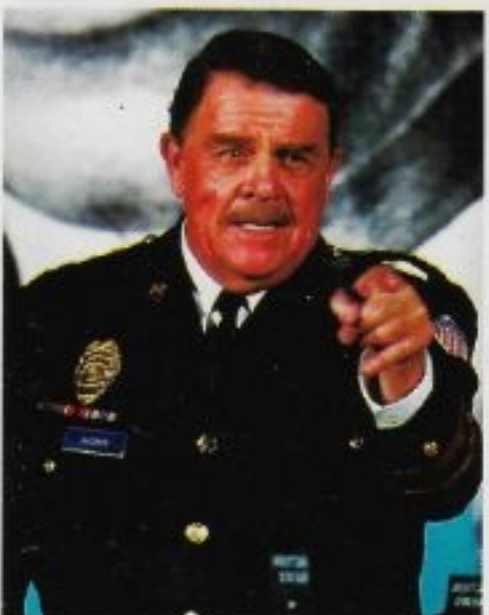
## Flying Graysons

Renowned family of acrobats who work in the circus. Young Dick Grayson is left an orphan when his parents and brother Chris die tragically. (*Batman Forever*)

## Goons

The Joker's frighteningly funny henchmen. (*Batman*)

## Gordon



Police Commissioner who's out of his depth in Gotham. Finally gets the hang of the Batsignal and calls out Batman whenever any stray

psychopath goes on the loose. Played by Pat Hingle. (*Batman*, *Batman Returns*, *Batman Forever*)

## Gotham City



Sprawling metropolis which has the sort of crime statistics that make one wonder if anybody nice lives there. Huge Gothic skyscrapers punctuate the skyline, while below winding backstreets prove a haven for muggers and opportunistic thieves. The celebration of Gotham City's two hundredth anniversary was hijacked by The Joker, who used the event to spread terror and death by releasing lethal gas from balloons. (*Batman*) The city was nearly destroyed at Christmas-time by The Penguin's missiles, but Batman was able to jam the signal. (*Batman Returns*) Gotham later faced surprise attacks by Harvey Dent and the terrors of The Riddler's brain-draining invention. (*Batman Forever*)

## Gotham City Charity Circus

Charitable event at which the Flying Graysons perform their death-defying feats. The performance is attended by Bruce Wayne and Chase Meridian, but Harvey Two-Face Dent ruins the evening. (*Batman Forever*)

## Gotham City Zoo



Ramshackle old zoo containing Arctic World, where The Penguin is based. Destroyed by missiles. (*Batman Returns*)

## Gotham Globe

Gotham City's newspaper. Alexander Knox and Vicki Vale work there. (*Batman*)

## Grayson, Dick

Youngest member of the acrobatic performing family the Flying Graysons and the clan's only survivor after Harvey Two-Face Dent at-

# Make Your Own Villain

So far the Batman movies have brought us The Joker, The Riddler, The Penguin, Harvey Two-Face Dent and Catwoman... but whatever happened to all those other villains who are waiting in the wings? *Film Review* starts casting its own Batman movie...

■ **Mr Freeze:** George Sanders, Otto Preminger and Eli Wallach played the sub-zero sinister supervillain in the Sixties TV series... with his ice-cold stare and frost-like hair, we want Malcolm McDowell

■ **The Bookworm:** Roddy McDowell made him the ultimate anorak villain. *Film Review* wants to see Rick Moranis in the role today...

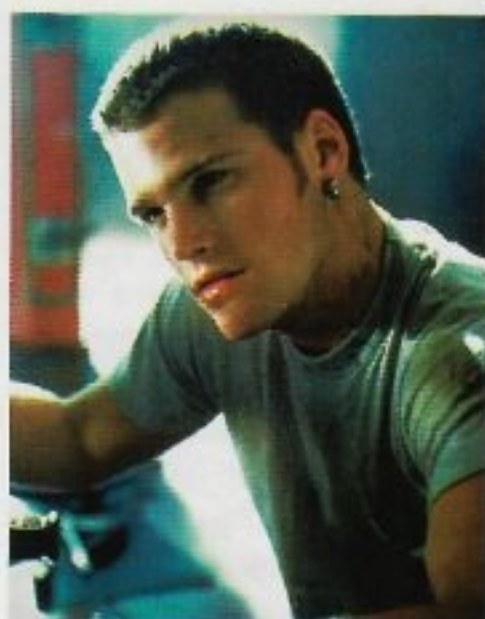
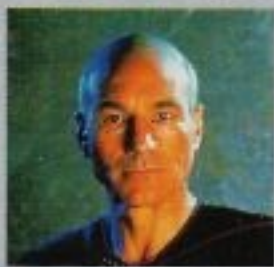
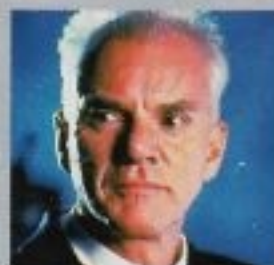
■ **King Tut:** Victor Buono made this present-day King of the Nile a larger-than-life threat to Gotham City. It's a cert for John Goodman.

■ **Ma Parker:** Shelley Winters played the ultimate gangster villain, and we still love her — so she can come back for our movie.

■ **Egghead:** Vincent Price wore an elongated bald cap to play this clever criminal. Patrick Stewart wouldn't really have to worry about that nowadays.

■ **Fingers:** Liberace played the crooked pianist. But Fingers gets the two-fingers and is left out of our Batman flick.

■ **The Black Widow:** Camper than Christmas at Harrods, Tallulah Bankhead was the perfect dastardly diva. After her Bankhead-esque turn in *Bullets Over Broadway*, we want Dianne Wiest in the black frock.



tacks the circus. Dick swears revenge, and comes under the wing of Bruce Wayne, who sees the similarity in their tragic predicaments. Dick proves himself as a first class crimefighter, and convinces Bruce Wayne/Batman to take him on board as Robin. Played by Chris O'Donnell. (*Batman Forever*)

## Grissom



Evil gangster behind much of the organized crime in Gotham City. When he realizes Jack Napier is having it away with his girlfriend, Grissom makes sure Jack is disposed of. But Jack returns as The Joker, and shoots Grissom dead. Played by Jack Palance. (*Batman*)

## Hall of Records

Library in which The Penguin discovers his name is really Oswald Cobblepot. Some things are better left alone... (*Batman Returns*)



## Harold

Upright citizen of Gotham City who was attacked by muggers while leading his wife and child down an alley, taking a short cut. Simple message Harold: take the long route. Played by Garrick Hagon. (*Batman*)

## Hello There



A pink neon sign in Selina Kyle's apartment announces 'Hello There'. As she transforms into Catwoman for the first time, and trashes the furniture, the broken sign now reads 'Hell here'. Dead clever that. (*Batman Returns*)

## Heraldo

The name of Max Shreck's Chihuahua. As if anybody really cares. (*Batman Returns*)

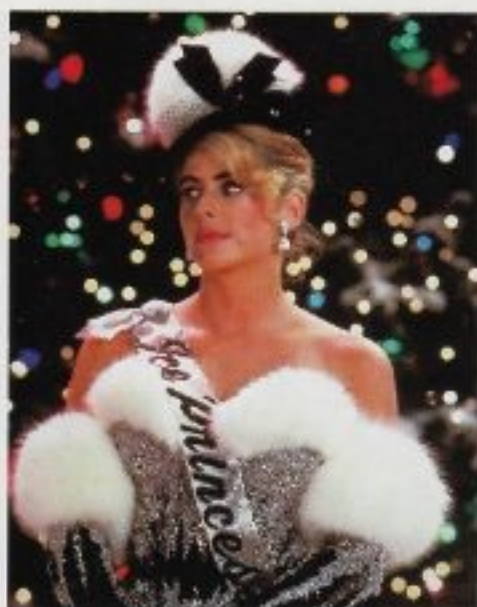
## Ice Princess

Bimbo beauty queen attending the

## Girls on Top



She materialized in the third season of the Sixties TV series, but Batgirl has yet to make it to the movies. The daughter of Commissioner Gordon, no one knew who Batgirl was except Alfred, as she zipped around town on her neat little Batbike. Yvonne Craig was the Batbabe; we reckon Cameron Diaz might look pretty good in rubber today.



lighting of the Christmas tree in the Plaza. She is kidnapped by the Red Triangle Gang, and Batman is framed. When Batman attempts to save her, The Penguin pushes her off a balcony so that Batman appears to be the culprit. At least her death turns on the Christmas tree lights. Played by Cristi Conaway. (*Batman Returns*)

## Jen

Image consultant hired by Max Shreck to make The Penguin look like an acceptable candidate for Mayor. Played by Jan Hooks. (*Batman Returns*)

## Joker



When the criminal Jack Napier emerges from the chemical waste, and the bandages removed by a plastic surgeon, his facial features are frozen in a grotesque grin by scarring and severed nerves. He's also got green hair and white skin, but, having said that, he's one of the few who can wear purple and green and get away with it.

After taking his revenge on Grissom, The Joker assumes control of organized crime. His sadistic pranks include a handshake-buzzer which electrocutes unwanted business associates, a joke flower which sprays acid, and cosmetic products poisoned with chemicals which leave victims deformed.

The Joker has a thing for Vicki Vale. He sets about capturing her and does his Phantom of the Opera bit in Gotham City Cathedral. However, in his final showdown with Batman he

# Sixties Batman Lines to forget

■ "Hand me down the shark repellent Bat Spray" — Batman's plea to Robin when a giant shark attaches itself to his leg

■ "Under this garb we're perfectly ordinary Americans" — who does Batman think he's kidding?

■ "Drink sure is a filthy thing isn't it? I'd rather be dead than unable to trust my own eyes" — Robin reveals he doesn't know the joys of a Stella four-pack

■ "They may be drinkers Robin, but they're also human beings" — Batman reveals he doesn't know the joys of a Stella four-pack either



falls to his death... but has the final (canned) laugh. Played by Jack Nicholson. (*Batman*)

## Josh

Second image consultant to The Penguin. Has his nose bitten off for making a glib remark. Played by Steve Witting. (*Batman Returns*)

## Knox, Alexander

Not-too-hot-reporter for the Gotham Globe who is obsessed with getting the exclusive story on Batman. Knox is mocked by his colleagues, but only photographer Vicki Vale has faith in him. Played by Robert Wuhl. (*Batman*)



## Kyle, Selina

Secretary (or Personal Assistant, as she would sooner be known) to Gotham City magnate Max Shreck who patronizes and despises her — but then again she does wear un-gainly brown frocks.

When Selina reads some secret files



to research a meeting, and discovers the truth behind Max, he shoves her out of the window. She lands in the snow, and her unconscious body is surrounded by cats. Selina returns to her apartment in a dazed state, trashes everything in sight, feeds her cuddly toys into the waste disposal, then runs up a fetish Catsuit out of an old coat on her sewing machine.

Selina starts to date Bruce Wayne — although it's strictly girls on top. When Bruce reveals the truth to her, and Selina has the choice of killing Max Shreck or marrying a millionaire, she goes for revenge. Played by Michelle Pfeiffer. (*Batman Returns*)

## Lace

Gentle, smart henchwoman of Harvey Dent who represents his calm, reasoning aspect. She lives on the pleasant side of his headquarters. Played by Drew Barrymore. (*Batman Forever*)

## Leather

Sultry seductive henchwoman of Harvey Two-Face Dent, who represents the dark, sadistic and wild side of his nature. She lives in the weird-looking side of his headquarters. Played by Debi Mazar. (*Batman Forever*)

## Maxsquerade Ball

Hugely extravagant party hosted by Max Shreck. Clever bit: everybody



wears masks, apart from Bruce Wayne and Selina Kyle... (*Batman Returns*)

## Meridian, Chase

Renowned psychiatrist who specializes in dual personalities and is called in by Commissioner Gordon when Harvey Two-Face Dent begins his reign of terror. Chase becomes obsessed with the two aspects of Batman, provides a bit of free therapy on the side for Bruce Wayne, and gives her professional opinion of The Riddler's strange letters. Played by Nicole Kidman. (*Batman Forever*)



## Napier, Jack



As a youth, Jack Napier shot Bruce Wayne's parents while mugging them. Years later, he is a suave and cool villain who is having it away with Alicia, the girlfriend of Gotham crime lord Grissom. When Napier breaks into Axis Chemicals, Grissom tips off the police, and after a fight with Batman Napier falls into a vat of corrosive chemicals and his scarred, mutilated body is washed out with the waste. He begins a new life as The Joker. (*Batman*)

## Nygma, Edward

Young, brilliant inventor employed in the electronics division of Wayne Enterprises, who idolizes Bruce Wayne. Ed invents a device which can beam TV signals directly into the human brain in the hope it will impress his employer, and when it is rejected starts to go as nutty as a bag of cashews. The device expands his brain, and he becomes The Riddler. Played by Jim Carrey. (*Batman Forever*)

## Nygmatech

Company created by Edward Nygma which expands rapidly and becomes more successful than Wayne Enterprises. Its main product, the Box, represents a deadly threat to all of Gotham City. (*Batman Forever*)

## Penguin, The

Name assumed by the adult Oswald



Cobblepot. The Penguin lives in Arctic World at Gotham City Zoo and stalks the sewers. A brilliant mind tortured by rejection by society, The Penguin manipulates Max Shreck into organizing his return to the streets by arranging a 'heroic act' in which The Penguin prevents a baby-snatching. Stalked by the press, he becomes an idol for the people of Gotham, and sets about tracking down his parents. At Max Shreck's suggestion, The Penguin runs for Mayor, but must first discredit Batman — a scheme which backfires when Batman sabotages one of The Penguin's public speeches. Gotham turns against him, pelting The Penguin with rotten fruit, and he plans revenge by killing all the first born sons in the city. His scheme is defeated, and The Penguin is fatally injured in the showdown with Batman. He flops dead in Arctic World, and is given a watery burial by his Penguins. Played by Danny DeVito. (*Batman Returns*)

## Penguins



Servants of The Penguin. Dozens of Penguins were sent to Gotham City Plaza with deadly missiles strapped to their backs which would kill 100,000 people. But The Penguin's signal was jammed by Batman, the creatures turned around and instead destroyed the Zoo. (*Batman Returns*)

## Prince

Pop singer whose songs permeate Batman and stick out like a sore thumb. (*Batman*)

## Red Triangle Gang

Collection of weirdos who do The Penguin's dirty work, rioting, blowing up shops, beating up citizens,

# Batman Lines to Remember

■ "I've been dead already. It's very liberating" — The Joker reveals his new philosophy to Grissom (*Batman*)

■ "Never rub another man's rhubarb" — The Joker gets a bit saucy (*Batman*)

■ "I'm only laughing on the outside" — The truth behind The Joker's smile (*Batman*)

■ "Ever danced with the Devil by the pale moonlight" — Jack Napier, The Joker, Batman and anyone else who fancies saying it (*Batman*)

■ "It's as though we were made for each other. Beauty and the Beast. Of course, if anyone else calls you the beast I'll rip their lungs out" — The Joker gets fruity with Vicki Vale (*Batman*)

■ "Hi. I believe the word you're looking for is 'aaagh!'" — The Penguin on meeting Max Shreck (*Batman Returns*)

■ "Honey, I'm home. Oh, I forgot. I'm not married" — Sad case Selina Kyle every day she arrives home (*Batman Returns*)

■ "You poor guys. Always confusing your pistols with your privates" — Catwoman is unimpressed by the size of weapons carried by two security guards (*Batman Returns*)

■ "Life's a bitch. Now so am I." — Catwoman lays into Batman (*Batman Returns*)

■ "It's the so-called normal guys who always let you down. Sickos never scare me. At least they're committed" — Selina Kyle's unique view on relationships (*Batman Returns*)

■ "Why is it that there's always someone who brings eggs and tomatoes to a speech" — The Penguin points out a little plot convenience while being pelted in Gotham City Plaza (*Batman Returns*)

■ "You're just jealous because I'm a genuine freak and you have to wear a mask" — The Penguin to Batman during their final showdown (*Batman Returns*)

■ "The Riddler? Why can't anyone in this town have a normal name?" — Bruce Wayne hears from a new enemy (*Batman Forever*)

■ "It's the car right? Chicks love the car" — Batman explains why women are attracted to him (*Batman Forever*)





sabotaging the Batmobile... that sort of stuff. (Batman Returns)

## Riddler, The



Identity assumed by Wayne Enterprises employee Edward Nygma when his experiment augments his brain and sends him ga-ga. Obsessed with a crusade to bring down his former employer, The Riddler approaches Harvey Two-Face Dent with a scheme to destroy both Bruce Wayne and Batman, and forms his own company, Nygmatech. Played by Jim Carrey. (Batman Forever)

## Roses

Bruce Wayne places two red roses at the spot where his parents were murdered to mark the anniversary of their deaths. (Batman, Batman Forever)

## Shreck, Chip

Spoiled son of Max Shreck. He is almost taken by the Red Triangle Gang to be killed, but The Penguin settles on Max instead. Played by Andrew Bryniarski. (Batman Returns)

## Shreck, Max



Industrialist whose image is of "Gotham's own Santa Claus", but he's actually poisoning the city with pollution and toxic wastes. Max intends building a giant power plan in Gotham City, but it is in fact a giant capacitor which will drain energy.

Ruthless, tyrannical, with an awful haircut and a dreadful sense in clothes, Max kills his business partner Fred Atkins and attempts to kill his secretary when she learns too much. But Max is taken by the Red Triangle Gang to The Penguin, and forced to orchestrate the recluse's return to the upper world. When this goes wrong, Max is captured by The Penguin and locked in a cage suspended over a pool of his own industrial by-product. He manages to escape, but is confronted by Catwoman, who kills him with a snog and a high voltage cable. Clever bit: the name Max Shreck is a tribute to Max Schreck, who played Nosferatu the vampire. Played by Christopher Walken. (Batman Returns)

## Stickley, Fred

Plant manager in the electronics division of Wayne Enterprises who holds Edward Nygma in contempt and fires him. No doubt, Fred Stickley meets a sticky end. Played by Ed Begley Jr. (Batman Forever)

## Televisions



Usually the target of The Joker's anger. When the mood takes him, he smashes them, shoots them... (Batman) The Riddler finds a way to beam TV programmes directly into the human brain. (Batman Forever)

## Two-Face



A schizophrenic who oscillates between a calm, calculating killer and a wild, crazy madman. Everything in Harvey's world has two aspects, from his headquarters to his henchwomen Sugar and Spice, and he makes decisions by the flip of a coin. Originally captured by Batman and locked away in Arkham Asylum, Two-Face es-

# Robinspeak

In the Sixties **Batman**, Robin had his own very unique vocabulary. Perhaps if he'd spent more time crimefighting and less effort trying to be clever, Gotham City might have been a safer place...

■ "Holy Sardines!" — Batman has been attacked by a shark

■ "Holy Long John Silver!" — Robin spies the Penguin's pirate submarine

■ "Holy Polaris!" — Batman and Robin are threatened by missile attack

■ "Holy Demolition!" — Robin finds Miss Kitka's trashed apartment

■ "Holy Halloween!" — Robin sees The Joker, The Penguin, The Riddler and Catwoman flying through the sky on big umbrellas

■ "Holy costume party!" — Robin meets The Penguin in disguise

■ "Holy horseshoe!" — Robin counts his luck when the plummeting Batcopter lands safely at a foam rubber sale

■ "Holy marathon!" — Robin jogs a bit

■ "Holy Captain Nemo!" — Robin sees The Penguin's submarine again

■ "Holy bikini!" — Robin gets wet

■ "Holy heartbreak!" — Robin realizes Batman's girl ain't who she says



capas and plots revenge on the Dark Knight — forming an uneasy alliance with The Riddler. Played by Tommy Lee Jones. (Batman Forever)

ment for every occasion.

## Umbrellas



The Penguin has umbrellas for every occasion. No mere fashion accessory or rain protection for him, these umbrellas form an impressive arsenal. The range includes the fire-throwing umbrella, the hypnotic umbrella, the protruding knife umbrella and even the umbrella that turns into a helicopter. (Batman Returns)

## Utility Belt

Batman's utility belt is absolutely brimming with crime fighting equip-

## Vale, Vicki



Gotham equivalent of Kate Adie... sort of. Vicki is a top photographer for *Vogue* and *Cosmopolitan* with a reputation for working in Danger Zones, and comes to Gotham City to get Batman within her sights. She meets Bruce Wayne during a reception at Wayne Manor, and before you can say **Boxing Helena** she's invited



over to dinner, hitting the sheets with him after a few bottles of Bolly, and finding out what's really in the utility belt of the batsuit. Suspicious of Bruce's strange behaviour, Vicki trails him and is finally told the truth. However, she is noticed by The Joker, who wants a bit of what Batman's getting. Played by Kim Basinger. (*Batman*) Later, Bruce Wayne tells Selina Kyle that Vicki left him because she could not cope with his duality. (*Batman Returns*)

## Wayne, Bruce

Gotham's most eligible bachelor. Bruce Wayne is loaded with dosh, lives in a huge house, but still looks miserable as sin most of the time. This might be due to the fact that his par-



ents were shot by Jack Napier when he was a kid, leaving Bruce to live a dual life as Batman and rid the streets of crime. All the same, get a life Bruce! Falls for Vicki Vale, but she can't cope with his Bat-side (*Batman*), then later gets hitched with Selina Kyle, and tries to cope with her Cat-side. Bruce rashly reveals his secret to Selina/Catwoman — with Max Shreck there too. Probably a good enough reason for having to change his face for the next movie... Played by Michael Keaton (*Batman*, *Batman Returns*).

Bruce later becomes concerned that his crimefighting is actually causing as much harm as it is good, and seriously considers giving it up. Still traumatized by the death of his parents, he seeks help from Dr Chase Meridian. When Dick Grayson's family are

## Bat Fax

Though you'd never know it, there are some famous faces lending their voices to the animated *Batman* TV series. Among them are Helen (Supergirl) Slater, Michael (Cabaret) York, Marc (Beastmaster) Singer, Roddy (Planet of the Apes) McDowell, Kate (Star Trek: Voyager) Mulgrew, Ed (St Elsewhere) Begley Jr and — lest we forget — Mark (Star Wars) Hamill regularly plays The Joker. Use the force, Luke!



killed by Harvey Dent, Bruce offers help to the young man, recognizing that they share a similar tragedy. Played by Val Kilmer (*Batman Forever*).

## Wayne Enterprises

Bruce Wayne's multi-million dollar corporation. (*Batman Forever*)

## Wayne Manor

Huge house handed down through generations of the family. Contains more rooms than Bruce Wayne even knows about, and resembles a British stately home. Probably because it is.

## Wayne, Thomas

Millionaire father of Bruce Wayne, shot with his wife by Jack Napier after a visit to the theatre with his son. (*Batman*, *Batman Forever*)



## BEYOND VISION



## WIDESCREEN BATMAN

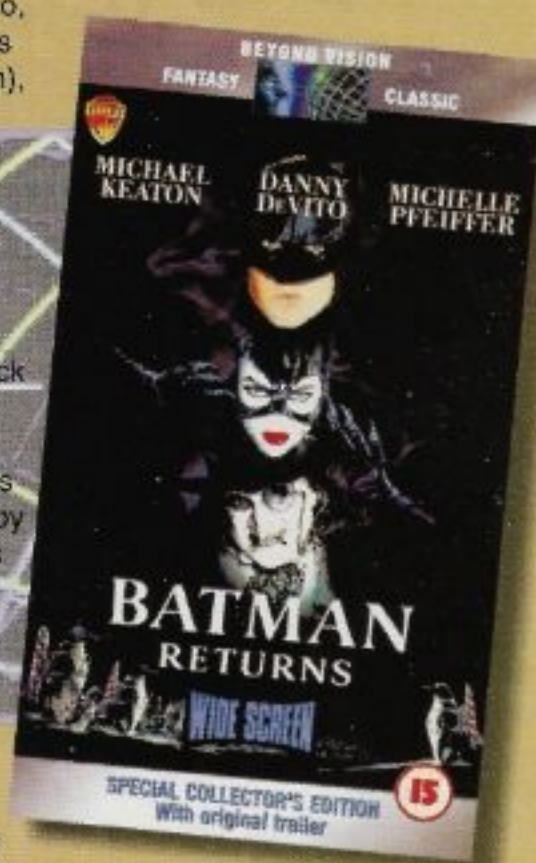
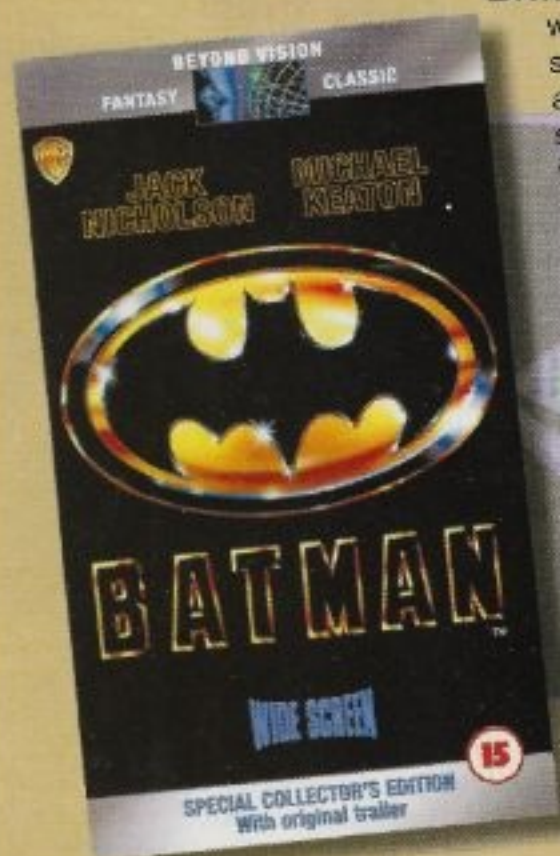
Tim Burton's eye-popping *Batman* and *Batman Returns* hit the small-screen in all their widescreen glory in these two offerings from Warner Home Video's new Beyond Vision Fantasy Classics range. Each release comes with the original theatrical trailer and a trio of illustrated collector's cards packed with behind-the-scenes information.

**BATMAN** stars Michael Keaton as the eponymous rubber-suited hero, who finds his crime-fighting skills in demand when Gotham City is struck by a crimewave instigated by Jack Napier (Jack Nicholson), alias The Joker. Romance looms in Bruce Wayne's life in the shapely form of Vicki Vale (Kim Basinger), an ace photographer who's eagerness to snap the Bat at work threatens to blow the millionaire's cover. Outrageous, over the top and brilliantly designed, this was made to be seen in widescreen.

**BATMAN RETURNS** ups the stakes considerably as Batman (Keaton) finds himself toe-to-toe with the evil tycoon Max Shreck (Christopher Walken), the fiendish fish-eater The Penguin (Danny DeVito) and the beautiful but deadly Catwoman (Michelle Pfeiffer). In between fighting crime, Wayne romances Selina Kyle (Pfeiffer), but finds their relationship complicated by their divided personalities. Like the first *Batman* movie, this is a feast for the eyes.

Warner's widescreen versions of *Batman* and *Batman Returns* are retail-released on July 17, price £12.99. We've got 10 copies of each film to give away. To be in with a chance of grabbing a pair, simply send us the correct answer to the following teaser...

*In what category did Anton Furst win an Oscar for *Batman*?*



Entries to: Film Review (WideBat), Visual Imagination Ltd, PO Box 371, London SW14 8JL, UK  
Closing date: 31 August 1995